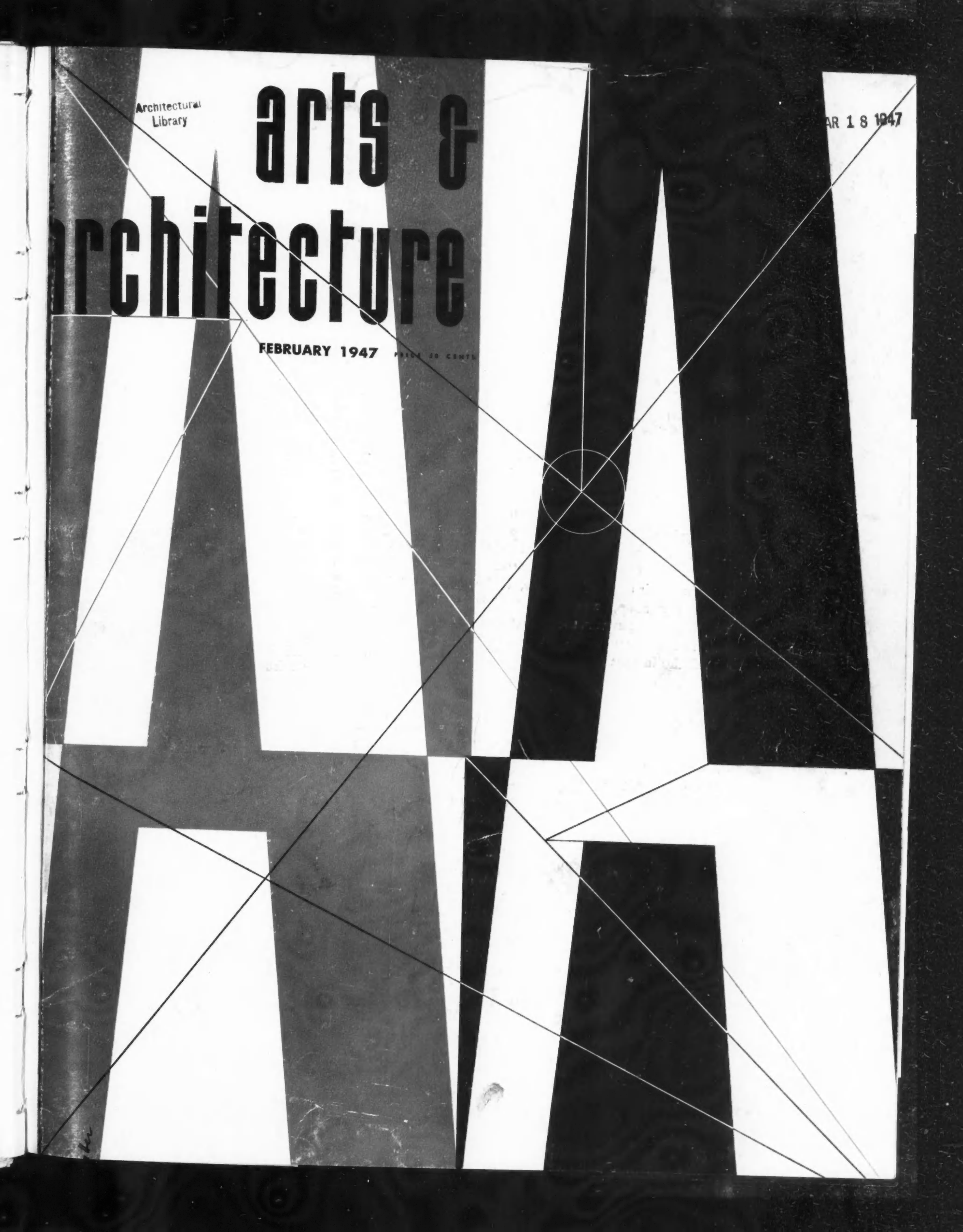


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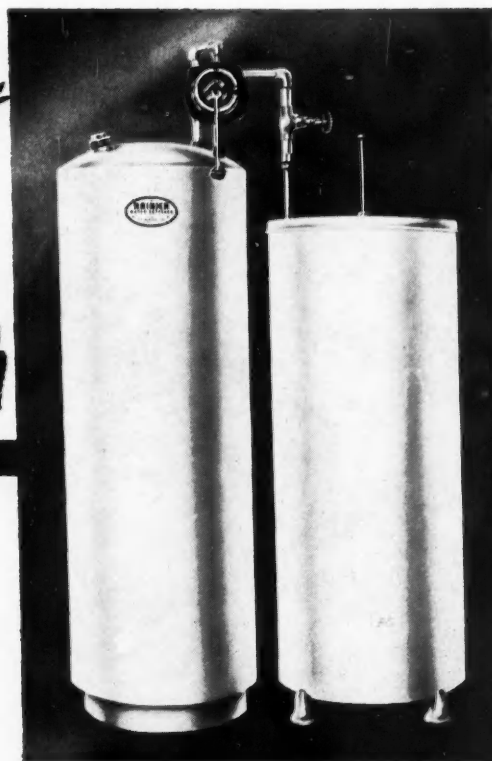
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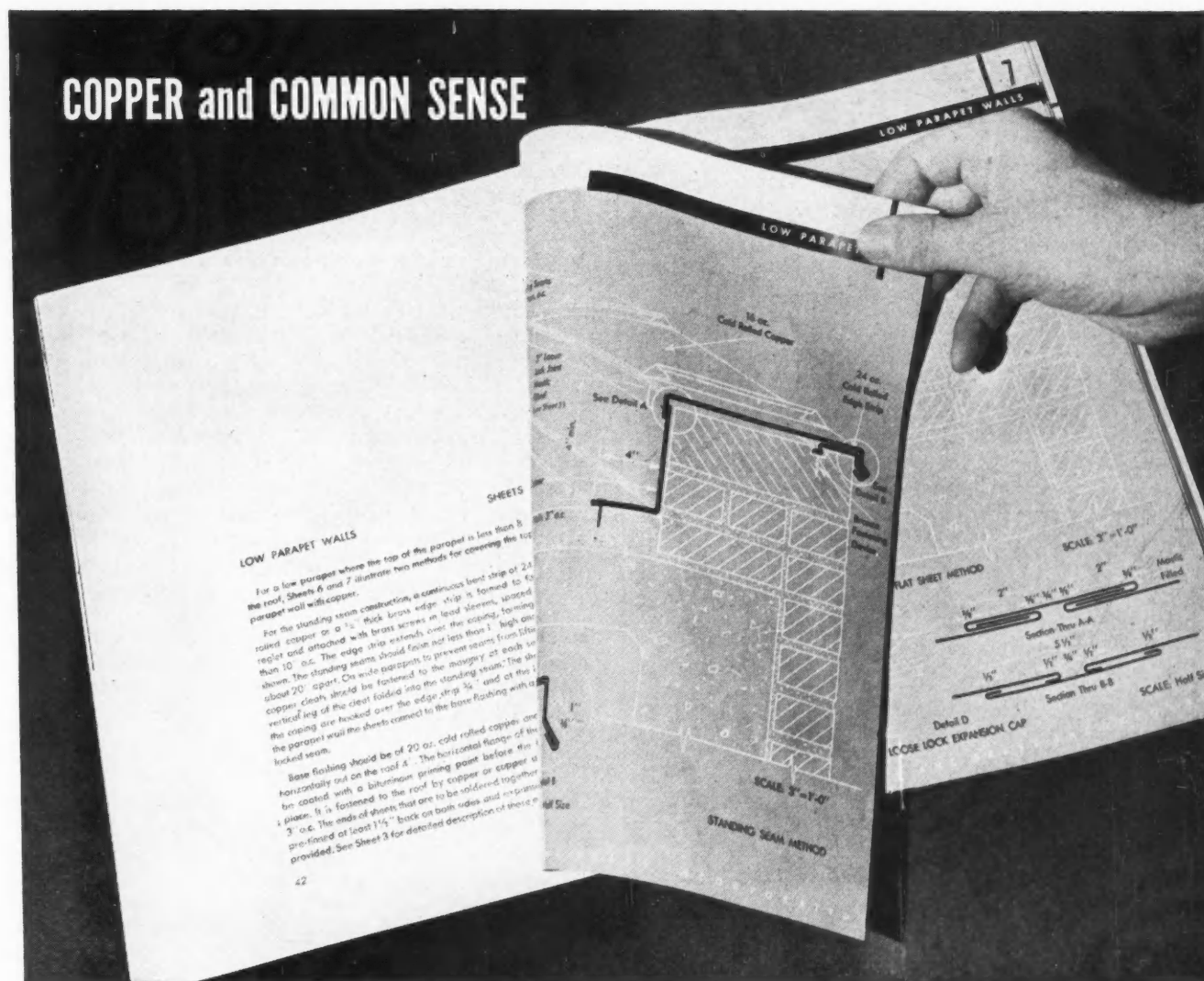
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## ART

**MODERN ART IN ADVERTISING:** a catalog. Designs for Container Corporation of America, edited by Egbert Jacobson, with introductions by Daniel Catton Rich and Walter P. Paepcke, and a foreword by the editor. Typography and cover design by Paul Rand. Published by Paul Theobald, Chicago, 1946. \$7.50.

The title of this handsomely designed book might be misleading were it not for a further elaboration within stating that its contents are exclusively devoted to designs for the Container Corporation of America. For it is in truth a catalog of a very particular segment of modern advertising. In a sense, of course, it may also be considered as representative of the best aspect of advertising art in the past decade since many of the men who have produced for Container are the same who have done equally good work for other industrial concerns. Unlike the usual Advertising Year Books and other such publications, which include the so-called "best" on every level or in every type of advertising and illustration, it presents a more homogeneous if less catholic view of art in advertising today. Those who have looked upon the Container series as an outstanding accomplishment of its kind will find here an opportunity to examine, study and appraise the net results of such a campaign, of which this catalog covers the period from May 1937 to June 1946. If, in the process, a commonplaceness in certain of the work makes it indistinguishable from much run-of-the-mill advertising and thus pulls down the over-all average, the high mark reached by some of the artists remains unchallenged.

But whatever the conclusions there is much to be learned by a careful analysis of this "experiment" in advertising art. Inasmuch as the artists, after having been given "a general idea," were left "alone to develop a suitable and personal statement of it," there is available a pretty good index of their resources and capacities. It also can be assumed that a large share of the responsibility for these designs is on the shoulders of the artists, and in any case they are responsible for accepting the assignments and the ideas that went with them. This matter of individual responsibility is a grave one—it means not only responsibility for what one says and does but an awareness of the consequences of one's choices. Throughout this compilation of designs and paintings there are elements of wider implications than the advertising of paper-board boxes or the brilliant use of modern techniques. A major portion of the designs produced during the war years is closely bound up with the ideology and support of war, and it is here that the responsibility of the artist is most pertinently to be questioned. These are no longer merely advertisements of commerce; they are also propaganda for war. This being the case, it is necessary that we again question the nature of art and look more deeply to its meaning and function. Will the answer permit us to affirm the assumption that art is compatible with advertising? It is readily apparent that these Container Corporation designs fall into two sharply defined categories. On one side are the men who have specialized in advertising fields and who are distinguished by a mastery of graphic design, use of photo-montage, line, form, objects and occasional color, to deliver the advertising message by visual impact and an economy of means. On the other are those whose creative endeavor has remained either in the realm of painting as "fine art" or in what can be described as forms derivative of its ways and manners. By far the largest portion of all advertising comes under the latter heading—all the homey or photographic illustrations of people using the products which they are made to advertise belong not to true advertising technique but exist on the lowest rung of the ladder of representational painting. Of the 44 artists who have contributed to the Container series, it is somewhat surprising to find that only 19 of them belong in the "montage" group, though it is from these that the bulk of the advertisements has come.

This same cleavage follows through between the designs in black and white or with one additional color and those of the more ambitious but less telling "United Nations Series" which went into full color reproduction of work by painters and illustrators more or less native to the 28 foreign countries represented. Though among these

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# arts & architecture

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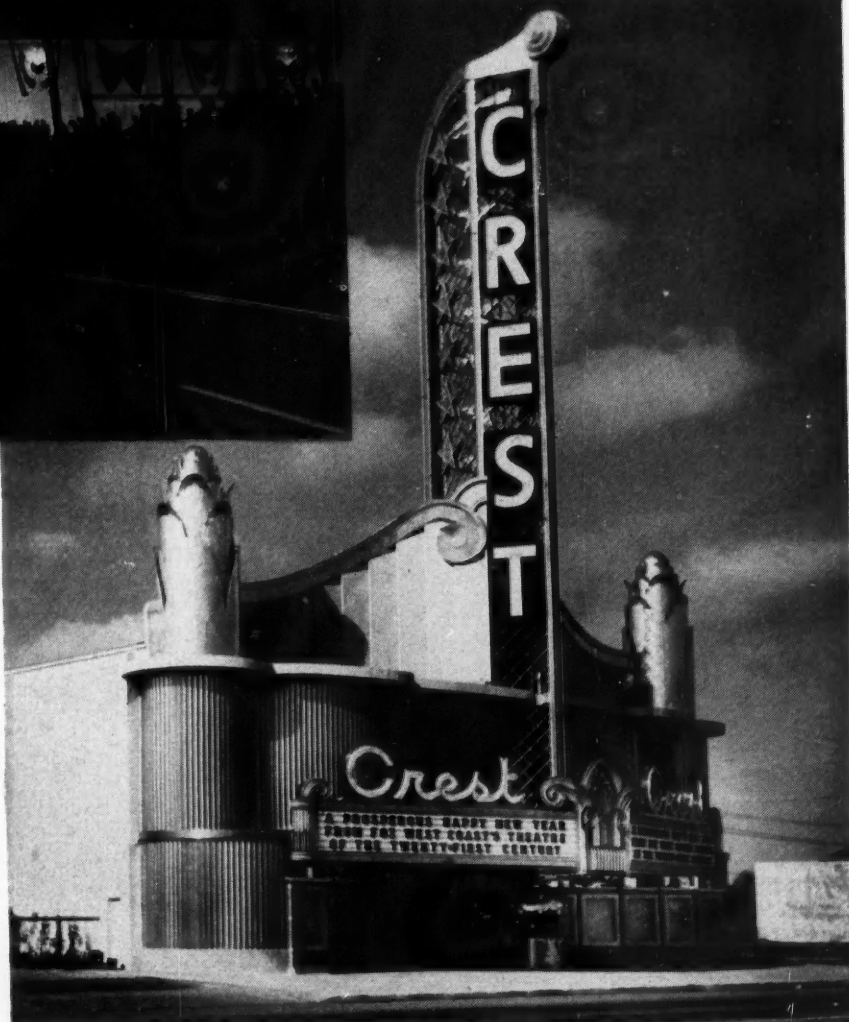
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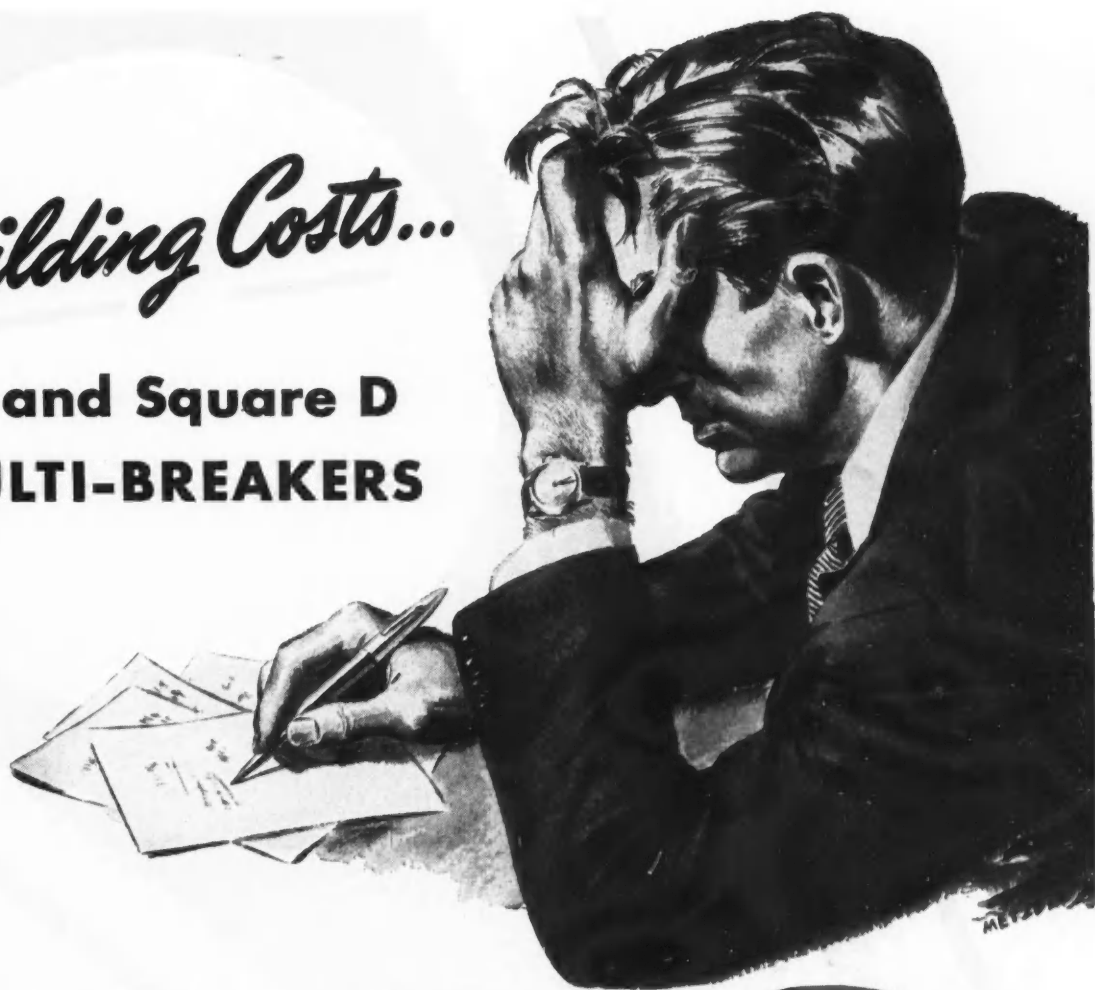
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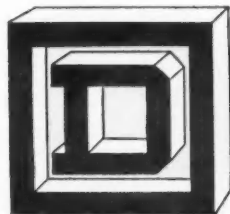
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PLASTICS

## ART

### SAN FRANCISCO NOTES

This quiet month of few large exhibitions, and those few traditional in character, is a splendid time to gather data on what is good and what is merely meretricious in the field of objective art, and to make invidious comparisons.

Perhaps the difference lies chiefly in the comparative depth or shallowness of the artist's aim and the richness or superficiality of his perceptions. The trap concealed in the copying of outward appearances is of course the tendency to make these the end rather than the means. The records of failure in the search for a deeper artistic reality than surface appearance are usually more satisfying than the achievement of superficial goals.

That surface resemblance in itself is an insufficiently high goal is well shown in the annual exhibition of the Society for Sanity in Art, now at the Legion of Honor. One is immediately aware of—in fact struck in the face by—the shine on flawlessly waved hair, overemphasized eyelashes, carefully contrived but meaningless smiles (often slightly out of drawing) and fabrics whose conscientiously painted surfaces serve to emphasize the lack of solidity in the figure beneath.

Waves are almost invariably blue-green or ultramarine or both—the most obviously picturesque of ocean colors—and the white foam dashes over dark rocks or just dashes; but where is the depth, the strength, the design of the ocean? Where, for that matter, is the design of anything?

There are several exceptions to the general character of the show: a few small landscapes and one or two portraits which seem to suggest that the sitter was more than a lay figure; but these seem to have crept in almost by accident. One feels sure that they entered on the merits of their fidelity to appearances rather than for other qualities.

When fantasy holds sway the effect is if anything more painfully poverty stricken in imagination. Pinkish lights, lavender or green reflections on meaninglessly disposed nudes, exotic draperies and oriental objects d'art about make up the lot; and as to the sculpture, it is, as might be supposed, the paintings translated into a comparatively hard medium. If this is sanity, let us have a helping of frenzy. But the realistic approach is also capable of some of the noblest results. Here next door in the Arthur Sachs Collection of old and modern masters is, among others, a Goya portrait of the toreador Romero, a young man with olive skin, dressed in rich blacks, grays, white lace and soft red silk. This young man, like all of Goya's people, seems warmly alive. The shimmer of his silks, his toreador costume, the way his hair grows from his forehead, the form and arrangement of his cloak, are all subordinated to the man and his character. The shimmering vest is painted, one feels, only to suggest the solid, warm body of the man who happens to be clothed in this particular way, not for its own sake. The composition if detached from its context of representation would still be dignified, interesting and satisfactory in color and line. In short, there is a nobility of aim.

Across the room are two small portraits of men, one by Hans Memling, the other by Adrien Isenbrant. Both are very factual. Even the minute whiskers are there and the small highlights on rings and other jewelry, painted with beautiful precision. But these things are not what one sees first about these pictures; it is rather the character of the men, the integrity and sincerity of the artists who painted them, the spaciousness of the artists' viewpoints.

Memling's man especially is so convincingly located in space that one feels the probability of his being able to move in this clear atmosphere and to walk into the blue outdoor landscape. He continues to live after some 500 years.

Beside the Flemish paintings the large canvases of Tintoretto seem a little theatrical, and they have suffered more through darkening and other causes. But their compositions are still noble, their design a pleasure to see. The largeness of idea is evident.

Goya seems to use his surface enrichments with a careless hand, almost scornfully tossing them in as a minor means of making his

continued on page 42



## CINEMA

"Duel in the Sun," the David O. Selznick dust-biter, is quite possibly the worst picture of the year. It seems reasonable to assume that when a producer spends seven million dollars on a motion picture (two million for advertising) he will produce a passably good picture. However, five million dollars went up in triteness, bad taste and cliches when this epic of boredom reached the screen.

In the film credits Selznick lists himself as the picture's producer and screenplay author. Here is an instance where blame (or credit) can be placed where it rightfully belongs. In Hollywood there is generally a tug-of-war for credit between writer, director and producer whenever a picture is released. Actually, a fine film is the amalgam of cooperative efforts. A bad film reveals the heavy hand of someone exerting his authority beyond his capacity to think.

"Duel in the Sun" is a fine stew of most of the cliches you have seen in western pictures. Lillian Gish dies beautifully midst the scent of lavender and lilacs wafted at the audience by Mr. Selznick himself. The U. S. Mounted Cavalry come up just in time to keep Lionel Barrymore from shooting his own son and probably giving the hammiest performance of his career. 'There's a saloon shootin', a train explosion, a western-style hangin', a lot of doin' 'bout land deeds, and "them train men can't cross mah property line," and that classic line, emitted by Barrymore when he lowers his shootin' arm as the Cavalry rolls up, "I can't fire on that flag . . . I fought for it . . ."

The bad taste comes in the exotic shoulder-revealing and bosom-bouncing dances of Jennifer Jones as a half-breed gal. She's done in for the first time by Gregory Peck, and after that, according to the script, it just comes easy and natchrel like, until she kills her lover out on location. They say, though I must confess I'm no judge of such things, Jane Russell played the same role and rounded out the part better in "The Outlaw."

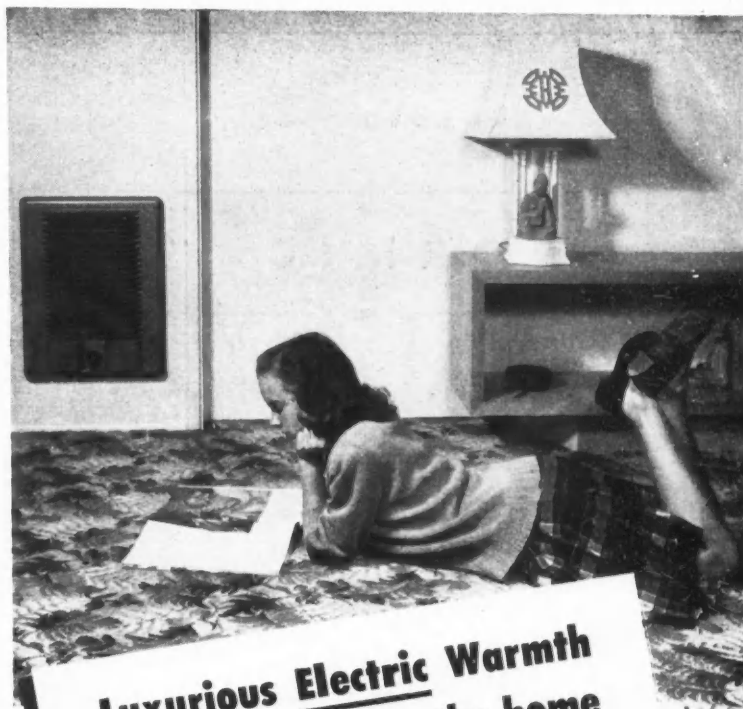
Mr. Selznick has made some fine pictures like "David Copperfield" and "Gone With the Wind." This is one which he should have released quietly and without ballyhoo. The fact of the matter is Republic Studios makes one of these a week and puts more and better story into the making than one will find in "Duel in the Sun."

The season has not been without its bonanza, however. There is William Wyler's "The Best Years of Our Lives" for which to be grateful. This story of the return of three veterans is the most intelligent screen handling of the veteran problem which Hollywood has offered thus far. The performances by the principals are outstanding—Frederic March, Dana Andrews, Harold Russell, Myrna Loy and Teresa Wright—and there is a certain honesty in the acting which is a tribute to Director Wyler's skill in directing.

The film has a "documentary" quality which Wyler undoubtedly caught during his service in the Signal Corps making documentary films for the Army. Although Hollywood entertainment films quite naturally veer away sharply from "documentaryism"—motion pictures are supposed to be entertainment and not factual—the truth and sincerity exhibited on the screen in "Best Years" can be directly traced to the documentary quality of the direction and editing of the picture. There is happily no mawkish sentimentality about the returning veteran which one might have found in "Till the End of Time" or a few other filmic potboilers. The inclusion of armless Russell in the cast is in itself an heroic gesture and was insisted on by Wyler above the protests of others in the organization who felt that the sight of a man with hooks on the screen would alienate audiences.

Good direction is so unobtrusive and non-apparent that it is hard to believe that the players in this film were directed by Wyler at all. They go through their paces with natural ease, look their parts and act their parts with such disregard for conventional patterns that the entire film takes on the above-referred to documentary spirit. This, too, is another evidence of Wyler's skill as a director. He is, in my opinion, Hollywood's outstanding director, and it is fortunate that his first picture since his return from the Army should have touched on the vital theme of the veteran. He will be remembered for "Mrs. Miniver," "Dead End," "Wuthering Heights" and "The Little Foxes" among many other outstanding motion pictures.

—ROBERT JOSEPH



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**MUSIC**

Opera is not a lost art nor a sterilized art in the present world, but it has lost touch with its past. Our present-day knowledge of early and of Eighteenth century opera is so vague as to be almost non-existent. Scholars studying scores can tell us little about the actual performances, and they cannot sound the music for us. Pre-nineteenth century opera survives today in a few arias by Monteverdi and some other Italians and by Handel, in the Seventeenth century dramatic fluke *Dido and Aeneas* by Purcell and in Mozart and Gluck. Most of us have heard Orpheus in some sort of performance. We have heard several of Mozart's operas sung in a foreign language or occasionally in English. Those of us who were fortunate enough to attend the Los Angeles City College presentation of *The Impresario* or the Pasadena Opera Company presentation of *The Marriage of Figaro*, with dramatic direction and English texts by the late George Houston, know how much is gained in operatic drama when one understands the words. This version of *Figaro* is soon to open on Broadway. Its success may very well affect the future use of opera in English. But indiscriminate translation will not make up for the lack of dramatic quality in an operatic text. When the Houston *Figaro* was given at the Redlands Bowl several summers ago, the audience stayed in a body until nearly 11:30 p.m. to watch and hear a complete, uncut version of what one old citizen called "the best play with music I ever saw in my life." The complex plot was made so clear that my two small sons were able to tell me all the details.

Recent studies of the many Handel operas and some performances in England, as well as one concert performance of *Julius Caesar* in Los Angeles, are beginning to stir an awareness of what we have been missing by our avoidance of these brilliantly scored and artfully dramatic works. The chief impediment to our pleasure in them is the sharp line we now draw between representative and non-representative art. Nineteenth century opera was representative while so-called "absolute music" of the same time was defined by scholars as non-representative. The notion grew up and is now repeated in music histories that operatic music is a sort of bastard art, whose vulgar parents weakened the good taste of Eighteenth century absolute musicians and whose illegitimate offspring is the tone-poem. This is nearly all nonsense. The art of Sebastian Bach, Handel, C. P. E. Bach, Gluck and Mozart was not weakened but renewed by contact with the opera of their time. Beethoven, who lived for the most part in a world of absolute music, gave up several years to overcoming this handicap for the sake of *Fidelio*, while Bach transformed many operatic conventions for his own purposes. The *Adagiosissimo* of the *Capriccio in Honor of a Departing Brother* is a typical pathetic aria of the time, underscored in a humorous setting; the *Crucifixus* of the *B Minor Mass* is a farther transformation of the same convention. Bach was at all times keenly aware of operatic methods and mingled them with dramatic genius into the German tradition of his Passions, where the chorus is characterized as sharply as the soloists.

From Bach to Wagner is artistically a short jump, but downwards. Wagner's choruses are in general as uncharacterized as those of a Fifteenth century motet; his individual characters are usually rather dramatic utterances within the musical framework than individuals. The intervention of King Mark at the end of the second act of *Tristan* is a rare instance of personal drama and is followed by an entire act in which Tristan, for all his writhing and emotion, remains unpersonified even though continuously on the stage. The *Liebestod* and the *Immolation Scene*, powerful though they may be as music, are the final gestures of symbols rather than real persons. The third act of *Parsifal* is as remote from dramatic individualization as any scene of ritual in a church. Wagner had lost Bach's art of making a mob express its character by its musical speech. He had very nearly lost all sense of character in individuals.

The use of music-uttering symbols as a substitute for dramatic personalities was continued by Debussy in *Pelléas and Melisande* under the influence of Maeterlinck, whose doctrine that an old man alone on a dark stage is theater would leave Lear little but his beard.

Between Bach and Wagner opera had become a specialty of the Italians, who reduced it to the level of taste nowadays satisfied by the detective novel and the comic strip. French opera followed the



Italian. The final stage is the soap opera naturalism of Puccini and Charpentier. The plots of these operas are loose assemblages, held together by debased convention and justified only by the opportunities they give for singing. Characterization is not attempted. The profound intellectual-spiritual problem of Faust, which Spengler has chosen as the symbol of Western culture, became for Gounod a ripe vehicle of pathos. Wagner's substitution of symbols for characters did not improve the situation, except as the overall musical complex was enriched; while Bizet's single effective experiment, though good theater, gave no more than melodramatic validity to the customary bombast.

At the end of this time the theatrical tradition in opera was as good as dead. If it had not been for Verdi, opera as a dramatic vehicle might have ceased to exist. But Verdi, throughout his career as a composer of operas, has never ceased to create dramatic characters. *Rigoletto*, *La Traviata*, *Aida* present real characters in real existence on a stage. The plots, though in the convention, develop and carry to conclusion real conflicts. And at the end of his life Verdi, 80 years old, returned from retirement to create two of the most effective dramatic operas ever written. The plots of *Otello* and *Falstaff*, though drawn from Shakespeare and adhering rather closely to their originals, are recreated by Verdi with the help of Boito as dramatic vehicles for music. *Otello* is a tragedy in essence; every part is characterized, not as Wagner tried to do it by musical parallels, a series of descriptive essays in the manner of the tone-poem, but by recreation in musical speech. The scenes go directly to the point with economy of incident. Every action is musically intensified and elaborated by the participation of the orchestra. Every scene rises to a positive expression of character in its aria. Desdemona's *Ave Maria*, unlike Isolde's *Liebestod*, could never be convincingly transformed to an orchestral version. The aria conveys not merely a spiritual but a physical feeling of Desdemona as a living person, whereas Isolde is a voice consumed in music.

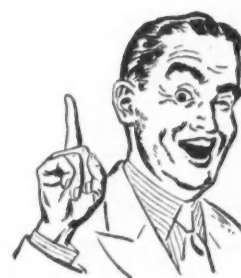
As *Otello* is tragic, so *Falstaff* is comic, not by the big belly rumbling around the stage but in essence, in the manner of its duets, trios, and quartets, the patter of its music, the rippling laughter of its pace. Every part of it is comic. Again one is struck by the economy of technics that can produce so much variety. I remember Schoenberg once pointing out in a lecture how nearly every part of the last act of *Otello*, and in particular the murder scene, is derived musically by variation of one little step theme repeated several times at the beginning of the act. In a recent well-conducted performance I was able to hear this as a musical fact.

By comparison with the unending vigor of *Falstaff* the comedy of Strauss' *Rosenkavalier* is degenerate and musically weak. The high point of the dramatic action, when the Marschallin regarding herself in the mirror discovers that she is aging, is misplaced, being at the end of the first act, to which the remainder of the opera is an anticlimax. The scene itself, though it succeeds a moving vocal episode, is played in pantomime, accompanied by orchestral music which, heard apart from the visual action, is merely pathetic and gives no hint of the event. The third act is without emotional quality. The Marschallin is thrust back into the action like an overdressed female clown, deprived of the charming personality that gave the first act its life. The final trio and duet are static, and the high point of the finale is a little pantomime accompanied by the orchestra, after the principal characters have left the stage.

These with the indifferent Italian and French Nineteenth century repertoire are the operas which are sung at present. Among them are Lakmé, three hours of boredom for the sake of one aria, pseudo-realistic dramas like *The Girl of the Golden West* and *Madame Butterfly*, with less artistic validity than *Pinafore* or *The Mikado*; the violently orchestral *Elektra* and *Salomé* of Strauss, like tone-poems with voice, rather pageants than dramas, a tradition which appears to have been carried forward, with new musical formalities, by Berg in the psychological tone-dramas *Wozzeck* and *Lulu*. From Russia one opera, Moussorgsky's *Boris Godunov*, is still regularly heard and admired by connoisseurs. It is a composite of magnificent fragments, the Coronation Scene, the Death of Boris, the revolutionary mob-scene in the snow, the parts as memorable as the whole is tedious. It lacks pace and balance, but the individual scenes project broad characterizations with emotional validity, though without internal difference. The madness of Boris, like the madness of Lucia di Lammermoor, is a dramatic convention rather than a necessity inherent in the development of the action, but it is expressed with so much musical conviction that one can believe in it even when it

continued on page 45

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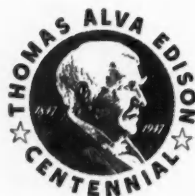
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## merit specified THE CASE STUDY HOUSE PROGRAM OF THE MAGAZINE arts & architecture

### CASE STUDY HOUSE #16

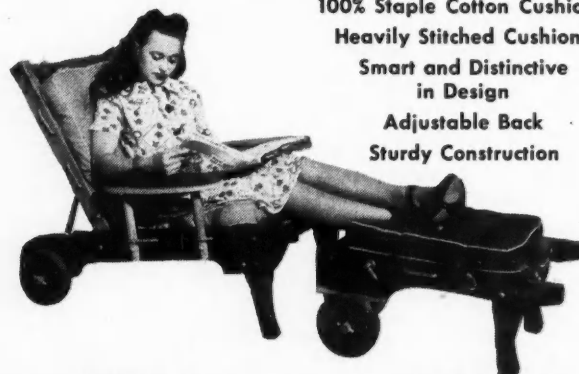
Asphalt Paving—Goode & Schroeder, 3033 Treadwell, Los Angeles, California.  
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continued on page 44

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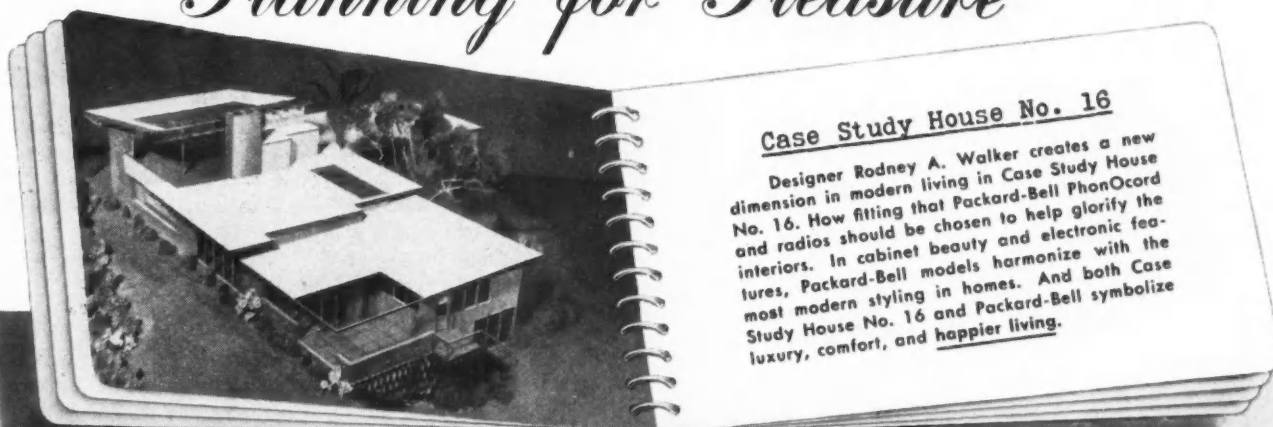
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# Planning for Pleasure



## Case Study House No. 16

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Those who conceive fine homes naturally turn to Packard-Bell PhonOcord, combining a superb radio and phonograph, with an *automatic* home-recorder.

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## PRODUCT NOTES

### CASE STUDY HOUSE #16

**REDWOOD WALLS AND FENCING:** Garden areas on three sides of the house use redwood walls and fences not only for utility but to help "fit" the house into its surroundings. In the whole construction and landscaping job, effort was made to disturb as little as possible the contour of the land and the natural shrubbery. Redwood—bark, split boards and grapestakes—keeps boundaries between the mountain chaparral and gardens from being formal or artificial. The installations were made by Redwood Garden Materials Company.

At the south side of the house a curving wall of bark slabs four to six inches thick is sunk into the ground at the lip of a ridge. The slabs were alternated—one with bark on one side, the next with bark on the other—giving the wall an unusual pattern and making both sides the same. Three-foot slabs were treated at one end against rot and termites and set 18 inches deep into concrete.

An 80-foot long grapestake fence on the other edge of the ridge forms a wind screen for the garden. It extends out in a curve from the striated plywood siding on the house, tying the garden to the house. Bark walls also line the entrance to the car port. A blank wall in the car port is broken by an abstract three dimensional design of bark rectangles which form a background for planting. The patio beyond the port is fenced with split redwood boards six to 14 inches wide and four feet high.

**CONCRETE STAIN:** Concrete blocks surface the patio on the north side of the house and are brought inside as the floor of the loggia. The same material is also used on the dining terrace. A warmth of color is obtained by use of a stain called Kemiko (Harry Rohloff & Company). The color selected is a brown to blend with redwood fencing and furniture. Instead of merely painting the surface of the concrete, the stain becomes an integral part of it. It is composed of color-producing radicals which react with one another and with the chemical ingredients in the concrete to produce water-insoluble coloring matter within the pores of the concrete. It forms a film of fibres which interlock and bind the small particles of concrete together, thus hardening and closing the pores and eliminating dusting.

**PATIO PLANTING:** Some 25 species of plants from the Karl M. Wagner Nurseries were selected for the garden which extends from the patio into the loggia and is one of the strongest links between indoors and outdoors. A majority of the 15 indoor species are of the Aroideae family. One type, *Rhodospatha*, is believed never to have been used in the West because of the great amount of heat and moisture it requires. It was chosen for the loggia because skylight and large windows provide sufficient warmth and light. It is a low growing relative of the philodendron with a large leaf. Most durable of the dwarf plants in the loggia is the *Aglaonema*, several of which are used.

The 10 outdoor varieties were selected for their hardiness as well as appearance. Hardest of the lot is an *Aucuba crotonifolia*, an evergreen plant with golden blotches on the leaves. One plant, an *Ammonium*, has a distinct cinnamon odor. One of the rarest of the outdoor plants is a *Rhaphidophora decursiva*, which is characterized by a large leathery leaf with incisions from the midriff.

**OUTDOOR FURNITURE:** The patio on the north side and the garden to the south are furnished in heavy redwood pieces (Stylewood, Incorporated, of California). A double chaise longue, regular chaise, love seat, easy chair and ottoman, two tables, juvenile easy chair, juvenile barbecue set and a massive piece called gin rummy set are included. The furniture is screwed and bolted with rust-proof metal—dowels are not used since this type of construction often breaks down when used outdoors. All stress points are reinforced. The wood has a recently developed dipped finish protective coating. Large pieces are mounted on wheels. Cushions are made of water repellent duck filled with staple cotton.

Dining terrace and roof deck furniture (Van Keppel-Green) is constructed of metal with chartreuse enamel finish. Chair seats and backs are formed by a wrapping of white rope. Table tops are heavy glass. Besides tables, lounging chairs and straight chairs, there are small benches that may be used as foot stools, extra seats or stands for plants.

The house is also equipped with half a dozen lounging chairs called BarcaLoafers (Barcalo Manufacturing Company). These chairs are tubular metal with leather cushions. Back and foot are adjustable from sitting erect to lying horizontal. They are intended for use both indoors and out.

continued on page 40

20<sup>th</sup> CENTURY DESIGN..

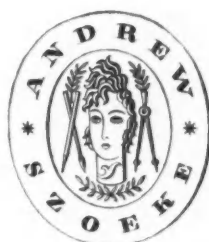
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## press reviews

### HOUSE BEAUTIFUL

Laura Tanner says, "Andrew Szoeki, superlative craftsman-- if by magic--captured and fixed in marquetry all the ephemeral delicacy found in the original sketches by Dorothy Simmons".

"Don't let old timers tell you that you won't see fine cabinetry again.

Modern masterpieces by Andrew Szoeki prove that fine cabinetwork hasn't died".

### INTERIORS

Hildegard Zadig says, "Andrew Szoeki lives and dies for furniture; Each piece of his furniture is a work of art to be lived with indefinitely".

### THE NEW YORK TIMES

Mary Roche says, "The difficult job of blending light and dark woods in the same piece of furniture and combining burl veneers with complicated marquetry has been achieved by Andrew Szoeki.

The secret of this designers success in blending the exotic woods lies in the fact that the contrasts between light and dark are never too sharp".

### THE NEW YORK HERALD TRIBUNE

Eugenia Sheppard says, "Furniture that combines functional forms and the fine old art of marquetry makes its first appearance at B. Altman & Company today.

It is by Andrew Szoeki,

and may be bought as it appears in several room settings,

or taken merely as suggestions for other custom order pieces to fill special needs.

It is not only original in its thought,

but all handmade

by a staff of craftsmen working in his shop.

He is an artist in woods, as other people are with canvas and paints.

The woods he uses are a blue book of rare ones".

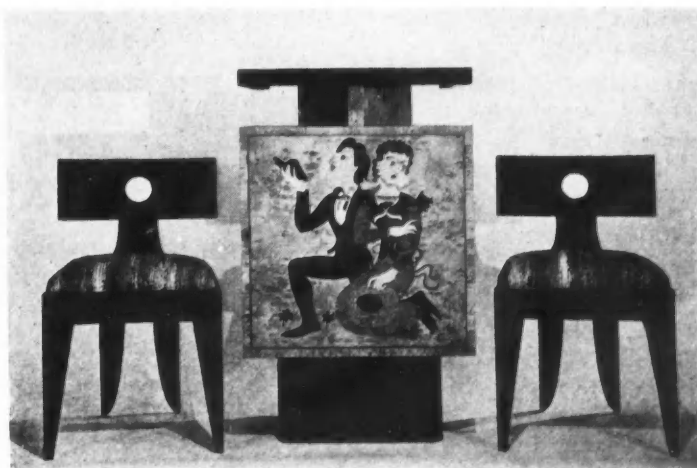
### THE WORLD TELEGRAM

"Mr. Szoeki is neither a copyist nor a functionalist, his pieces are stunningly decorated with intricate and detailed inlay work and rubbed to almost a glass-like surface".

### THE CHRISTIAN SCIENCE MONITOR

Helen Henley says, "Andrew Szoeki, true craftsman and designer extraordinary, is turning out in his New York workroom,

furniture completely modern in feeling, yet fulfilling the proudest traditions of craftsmanship".



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the best ideas for furnishing and decorating typical rooms of homes*

ALL ENTRIES IN THE COMPETITION MUST BE RECEIVED BY 5 P.M. OF MARCH 17, 1947

**D**O YOU have fresh and interesting ideas for furnishing and decorating a living room, a combination living-dining room, a dining room, a master bedroom, a juvenile or infant's bedroom, a kitchen, or a recreation room for adults or for children?

So that it may present to its readers the widest range of the latest, best and most effective ways to furnish and decorate typical rooms of homes, the Chicago Tribune is conducting the "Better Rooms for Better Living" competition, offering \$26,250.00 in 161 cash awards ranging from \$100.00 to \$1,000.00 each for the best entries presenting ideas on this subject.

Just as the Chicago Tribune's recent \$24,000.00 Chicagoland Prize Homes competition and its annual American Fashions competitions have been highly productive of ideas which have set the pace in these respective fields of popular interest, so this new project has been designed to set new high standards of excellence in home interior fashions.

Here is an opportunity to give your talent and ability free play in planning one or more interiors just the way you would have them, without compromising in any detail. Here is a chance to win substantial monetary reward and national recognition for your efforts.

After the prize-winners have been selected, the Tribune plans to give them the widest publicity. It is the newspaper's intention to reproduce the winning ideas, or adaptations of them, week after week, in full color in the

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Everyone is eligible to compete, except Tribune employees, members of their families and of the Jury of Awards, which will be composed of persons competent and skilled in this field.

For complete information about how to submit an entry, write today for a free copy of the rules which will be sent postpaid. As is made plain by the anonymity provision of the rules, all entries will enjoy equally fair consideration in the judging.

Fill in the coupon below, paste it on a postcard and mail today. All entries must be received not later than 5 p.m. of Monday, March 17, 1947.

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Almost completely surrounded by a teeming technology that we don't quite half understand, we still cling to a mid-nineteenth century attitude that at best stems from nothing more complicated than the rather special generosity of Grandmother's warm kitchen. The womb-like isolation of the average modern man unavoidably sets up a series of intellectual and emotional tensions that make adjustment to this century of science an incredible problem.

We have known and generally accepted the fact that man is years behind his invention. But admitting that in no way accomplishes the beginnings of a solution. As a social organism, man's reaction to his time begins to look pitifully like that of the helpless spastic moving with spasmodic disorder against an expanding environment which strikes him as being monstrously impersonal.

A bewildered reluctance to move positively in any direction can have no other result than the confusion that sometimes overcomes one in the midst of an engulfing dream. Too much of this fear-born anxiety is attributed to man's maladjustment to any social force that does not coincide with his primitive impulse. There is in this, of course, a broad denial of the very nature of civilization and a slick excuse for the refusal to face the challenges of our century.

If, indeed, we cannot accept an affirmative, then only the hopeless philosophies of extinction make sense. But that we do not believe because man has too often demonstrated his enormous resiliency in the face of the incomprehensible. He has adapted and changed and learned and fought his way through other such periods of descending darkness and made his light by making peace with himself. It is only perhaps that our time calls for such a complete understanding of the past that we can, as man and as society, make ourselves free of all the residual remains—the layer upon layer of dust-like particles of custom and morals that we mistakenly accept as instincts. It is against this mere weight of history that we must learn to react in order to adjust ourselves to expanding norms of social behavior.

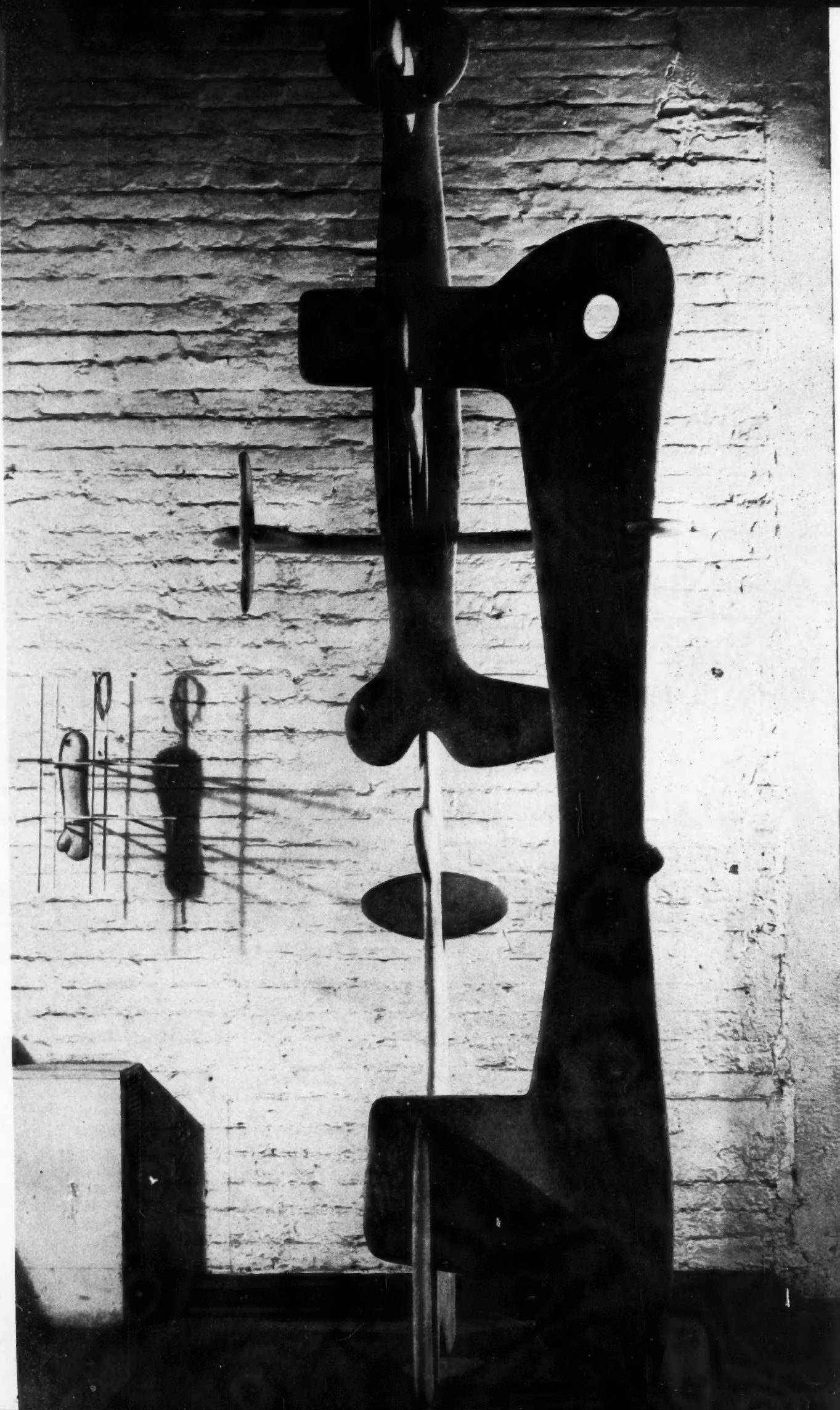
The old "good" is no longer good enough in the sense that it does not seem to contain within it an awareness of the vast proportion that has been so quickly added to the social structure. Again and again we must face the realities of an expanding social need as clearly as we try to face the facts of our breathless technology. And somehow we must manage to live in a world of human beings, each with a deep consciousness of his dependency on the other, if we are to live at all.

We must over and over again remind ourselves that, among many other things, democracy is a fluid and constantly growing method of government and that, within the almost limitless expanse of its greatest order, the measurement of growth must be conditioned by no greater consideration than the logic of human need. Democracy as a conception of man's self-imposed order must of necessity contain, rather than be enclosed within, any idea that is not a part of the whole.

But, in reverse, no idea conceived in honesty and proposed as a part of the great method of trial and error by which we live as free men must be condemned by anything other than its own weakness. A first obligation must be to avoid any deliberate discoloration of political or economic issues in order to obscure the self-seeking motives of any group. A free press must also be an honest press and no advocate of anything must be permitted to misuse or to pervert the facts by tricks of propaganda. We have sold politics to one another at the level of patent medicine for so long that we have grown to accept a bellyful of hogwash as political sagacity.

We can no longer accept emotional appeal as a means to a political end. Until we can deal with the facts at a human level in a factual world, our struggles will continue to be against the implacable core of reality that sits in the center of the vast pretense that we call politics. The standard of simple self-aggrandizement with nothing but charity for all is no longer enough to see us through a world of supersonic speed and structural changes in the molecular system.

There is no longer any time or place for any supremacy other than man's supremacy over himself. The battle is within him, and man has no real castle but the world. He makes his enemy in his mind and fights the shadow of his own fear which, to his amazement, turns out to be himself, no matter what costume or gesture or language or color he has chosen for its current dress. In this vast masquerade we have reached the hour of recognition, and it must be that we will realize that the concocted horrors and false fears have been the persistent inventions of our imaginative adolescence.

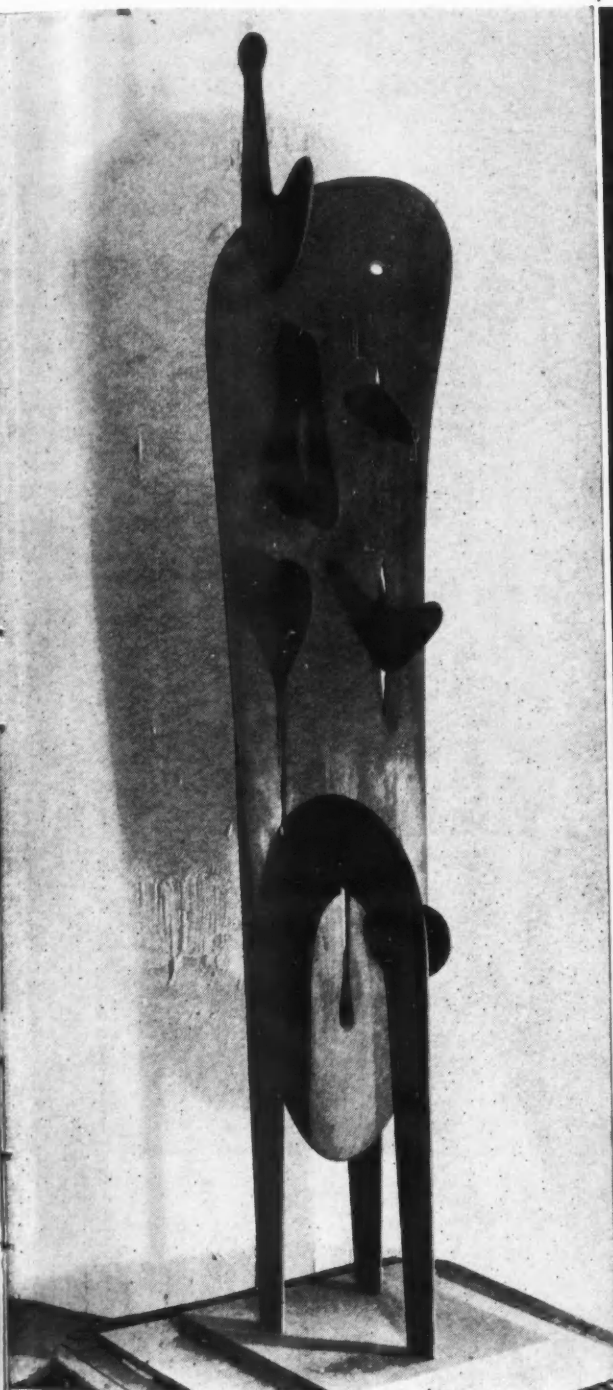


KOUROS, 1945 by Isamu  
Noguchi Georgia pink  
marble, 9' 9" high

From the "Fourteen Ameri-  
cans" catalogue, courtesy  
Museum of Modern Art.



**EFFIGY, 1945**  
purple slate, 69" high  
by Isamu Noguchi



"The essence of sculpture is for me the perception of space, the continuum of our existence. All dimensions are but measures of it, as in the relative perspective of our vision lie volume, line, point, giving shape, distance, proportion. Movement, light, and time itself are also qualities of space. Space is otherwise inconceivable. These are the essences of sculpture and as our concepts of them change so must our sculpture change.

Since our experiences of space are, however, limited to momentary segments of time, growth must be the core of existence. We are reborn, and so in art as in nature there is growth, by which I mean change attuned to the living. Thus growth can only be new, for awareness is the everchanging adjustment of the human psyche to chaos. If I say that growth is the constant transfusion of human meaning into the encroaching void, then how great is our need today when our knowledge of the universe has filled space with energy, driving us toward a greater chaos and new equilibriums. —ISAMU NOGUCHI

**YOUNG GIRL, cement, 1946**  
by David Hare

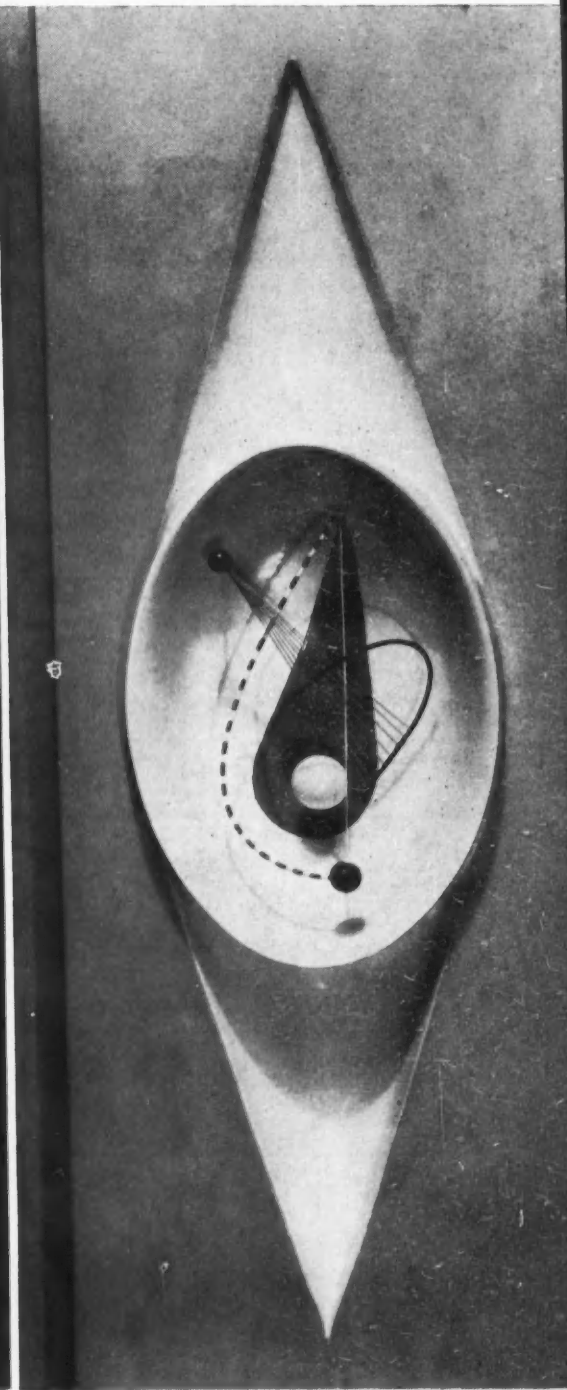


I say it is the sculptor who orders and animates space, gives it meaning."

"I believe that in order to avoid copying nature and at the same time keep the strongest connection with reality it is necessary to break up reality and recombine it, creating different relations which will take the place of relations destroyed. These should be relations of memory and association. If one is to devise new frameworks and relations with which to build a reality they must be objective. To this end it is necessary to make the generic and not the particular figure.

One may recognize Man, Woman, House, etc., but it is impossible to be objective about the particular. Reality exists not in the individual object but somewhere in the mind as it moves from one object to another. And so I feel that sculptors should present reality not as an object which might exist by itself in the closet, but as the relations between that object and the observer." —DAVID HARE

**ELLIPTICAL ARRANGEMENT, 1939**  
wood and steel, painted 9 7/8" x 23 7/8"  
by Theodore J. Roszak

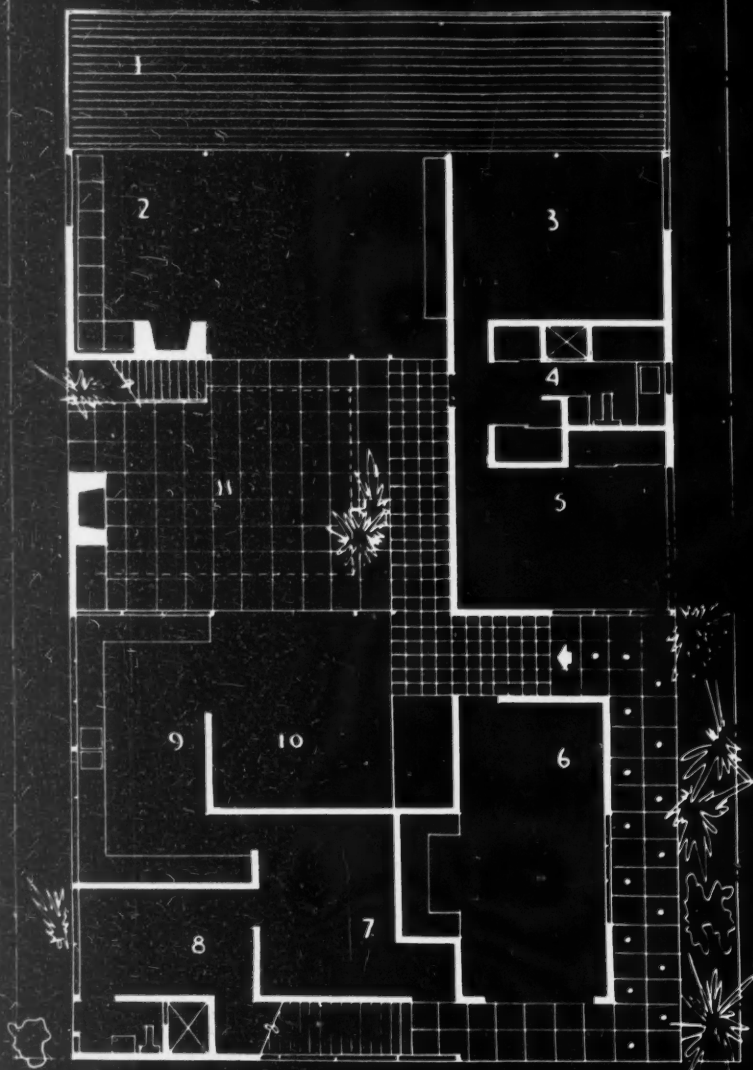


"I believe that mental processes of abstraction are involuntary and operate within their own laws. Yet, attitudes as well as unrelated technical means can produce obstacles and prevent one's sense of selection from functioning efficiently and on many more desirable levels. The final integration of the results into visual terms is, of course, one's own responsibility—and that is why I try to give careful consideration to all working conditions in order to minimize difficulties of means, and reserve the best effort for the ultimate realization.

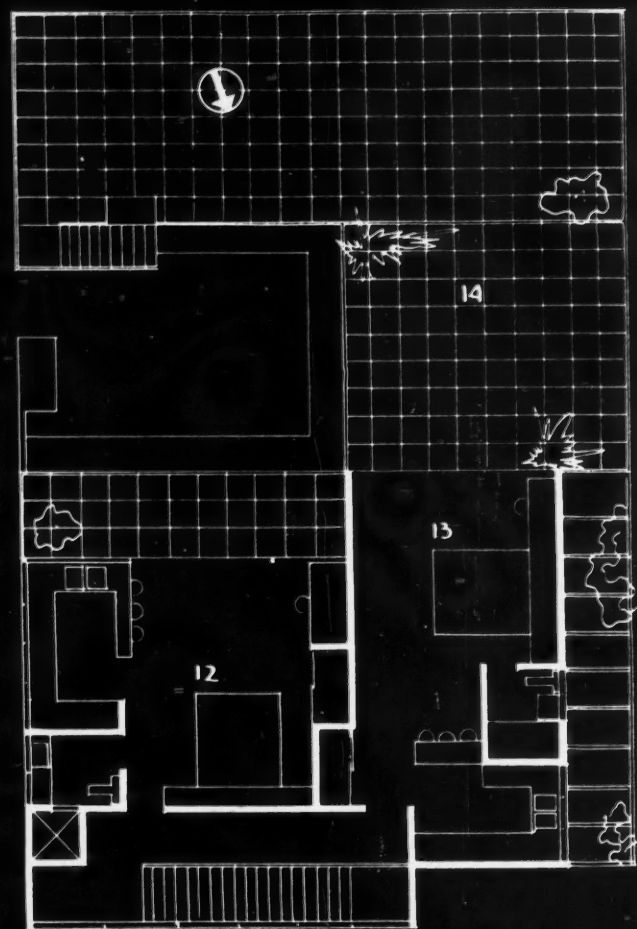
Every beginning requires of me a new orientation, since at this point little is actually known and less is formally categorized—yet within this amorphous area of emotional experience, one's perceptions and sensibilities stir anew and make unknown alliances, revealing their visual counterpart in varying forms of concealment and disguise."

—THEODORE J. ROSZAK





FIRST FLOOR PLAN



SECOND FLOOR PLAN

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SCALE

## A BEACH HOUSE RAPHAEL SORIANO

1. Balcony
2. Living Room
3. Bedroom
4. Dressing Room, Bath
5. Studio
6. Garage
7. Service
8. Maid
9. Kitchen
10. Dining
11. Patio
12. Den, Library, Bar
13. Guest Studio
14. Deck Top

This two-story house is located on a small lot on the beach overlooking the Pacific Ocean. The entire house of wood, stone and glass rests on wood piles.

The plan is laid out around a central patio both to give easy access from all principal living areas to the patio and to enclose it from the winds.

The dining room—which is a center of activity entered directly from the entrance hall—and the kitchen open south onto the patio. From these rooms the ocean is visible through the two glass walls of the living room on the other side of the patio.

The passage on the west of the patio connects the entrance hall and dining room with the living room and also gives access to the master bedroom suite and the owner's private studio. The outside wall of this passage, as in the living room, dining room and kitchen, is completely glass on the patio side.

The patio itself contains a barbecue, outdoor living and dining facilities and stairs leading to the roof sundeck and is connected directly to the beach, making it unnecessary for people coming from swimming to pass through the house.

The other side of the living room, the south, and also the bedroom, is entirely of glass doors and windows opening onto a 10 foot wide balcony which projects over the beach. This balcony has a wood deck and is enclosed by a wood frame-obscure glass panel rail.

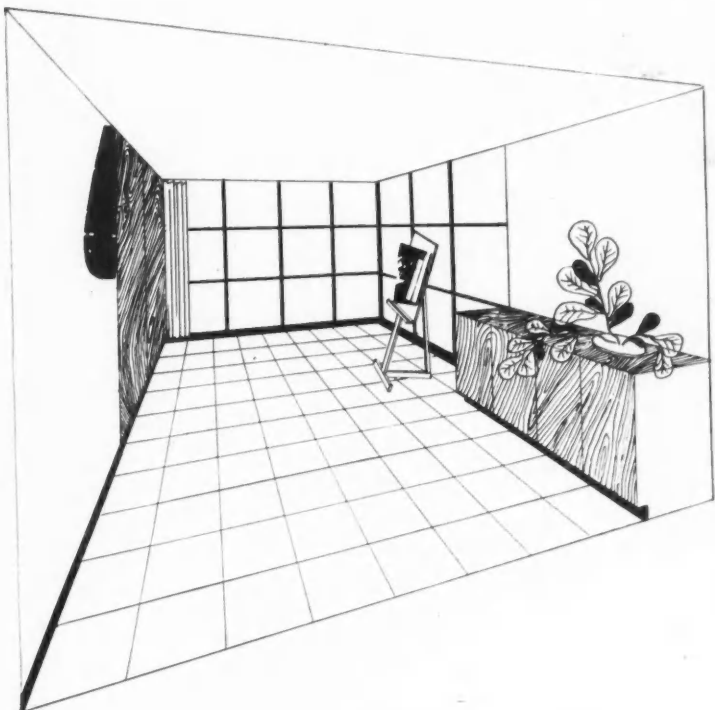
The self-contained guest studio and den upstairs are reached by a stair hall which is expressed in glass and stone on the street elevation. These upstairs rooms open onto tile sun decks through continuous glass doors and windows and overlook the patio and ocean on the south.

All built-in furniture is of mahogany. Walls are of  $\frac{1}{4}$ " mahogany plywood or plaster. Floors are carpeted throughout in steel gray or rose-coral, drapes and the built-in couches of airfoam are canary yellow or Chinese red.

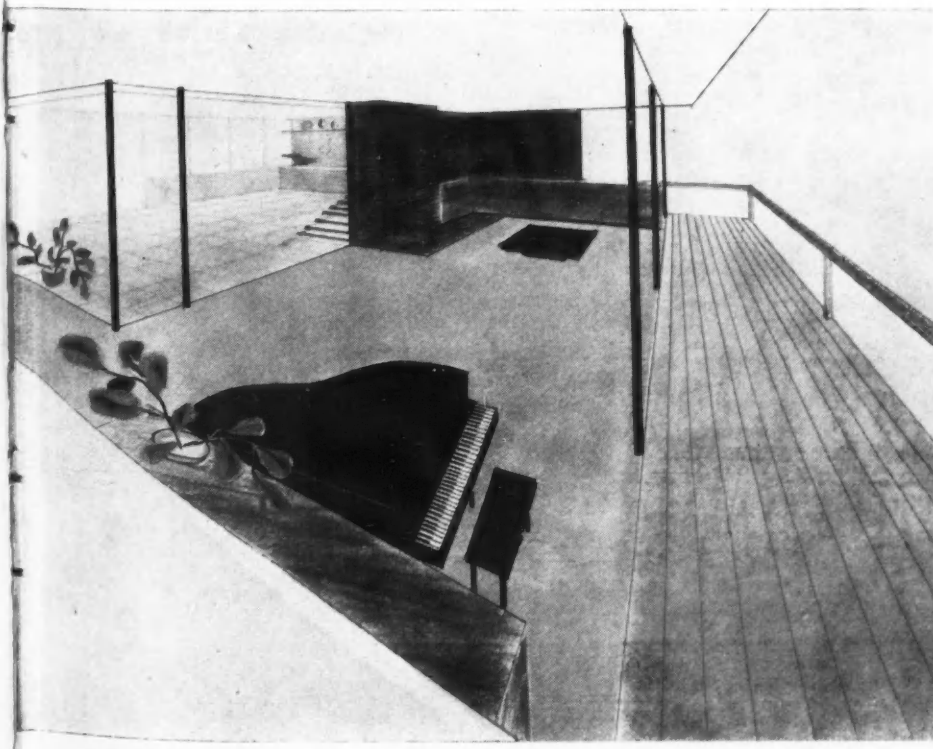
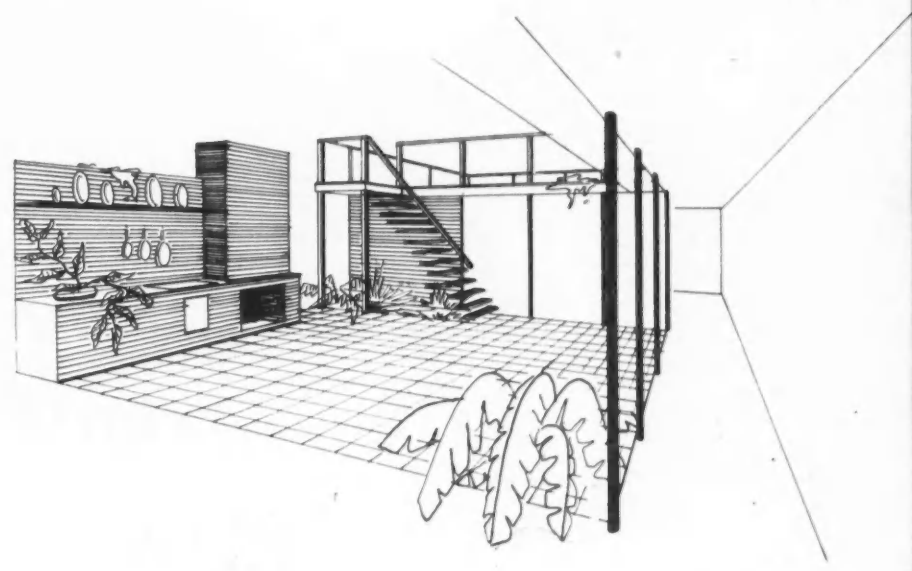


FRONT ELEVATION

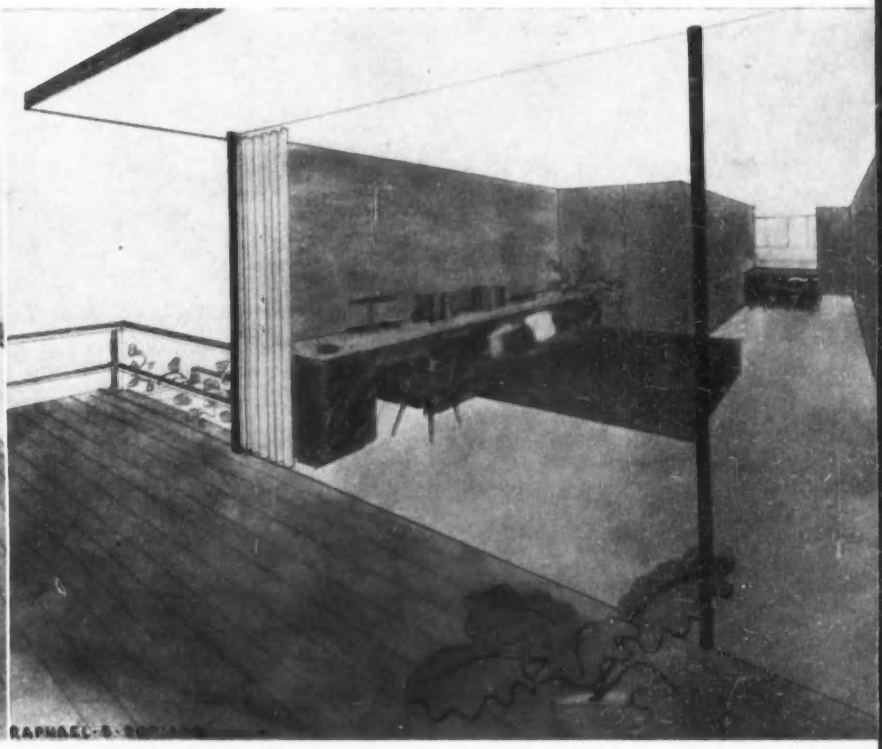
STUDIO



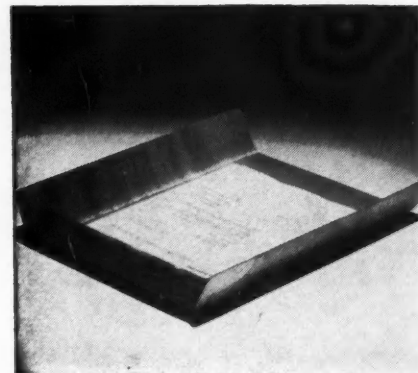
PATIO



LIVING ROOM



GUEST ROOM



## FURNITURE

Manufactured by Knoll Associates

Above: Letter tray designed by Florence Knoll.

Left—Arm chair designed by Eero Saarinen. The arms are of birchwood laminations. The frame, designed for posture comfort, has no springs. The upholstery material is rubber and fabric. It is also produced in webbing. The seat unit is bolted to the arms. This is the first chair of a group by Eero Saarinen.

Below—Luggage stool and tray table designed by Abel Sorenson. The single or double molded plywood trays are easily removable and held in place by an automatic locking device. The table without the trays serves as a bench.



Photographs by Stuart Gildart



**BY ERIC MENDELSON**

"Today" implies the double relation to yesterday and tomorrow. "Today" means a kind of pause between history and prophecy, a kind of interval between what was and what has to come.

This antithesis forces me to deal,—in the language of the gardener—more with perennials than with annuals—and certainly to exclude the—say—"dailies," the topics of the moment, as well as the aesthetic slogans of the day. That T.N.T. of details which has torn apart man's brain into so many incoherent fragments that his mind forgot to view events as the inescapable result of external facts, facts as the material basis of our inner life, life as the integration of abstract forces and human impulses.

Such generalities are of great importance today, because generalizations referring to established facts are platitudes, but generalizations referring to changing conditions might contribute to a new outlook and a new credo—the original aim and genuine fulfilment of every civilization before us.

Architecture, the art of building, is the most visible, their most sensible expression. For, all mental and material aspects are but the actual conditions, the structural elements of which their forms are built.

Architecture is the most sensitive art because it registers minutely a country's social status—the human relations upon which our individual happiness depends.

Architecture is the most documentary art because it symbolizes a people's past achievement, present ambitions, and hopes for the future.

Great buildings—even when in ruins—are, therefore, the most genuine, the most eloquent witnesses to the rise and fall of man's career.

Great cities—even when bombed to shambles—will rise again in legend and history as the universal, the most revealing inheritance of man's imagination.

And when I think of thee, San Francisco?—

To the critical newcomer, four points are most conspicuous. Inconceivable why entire sections of our city look like good, old Queen Victoria's building toys, depicting London's bow-windowed Park Lane,—here ready made, diminished in scale for butler-and servantless households.

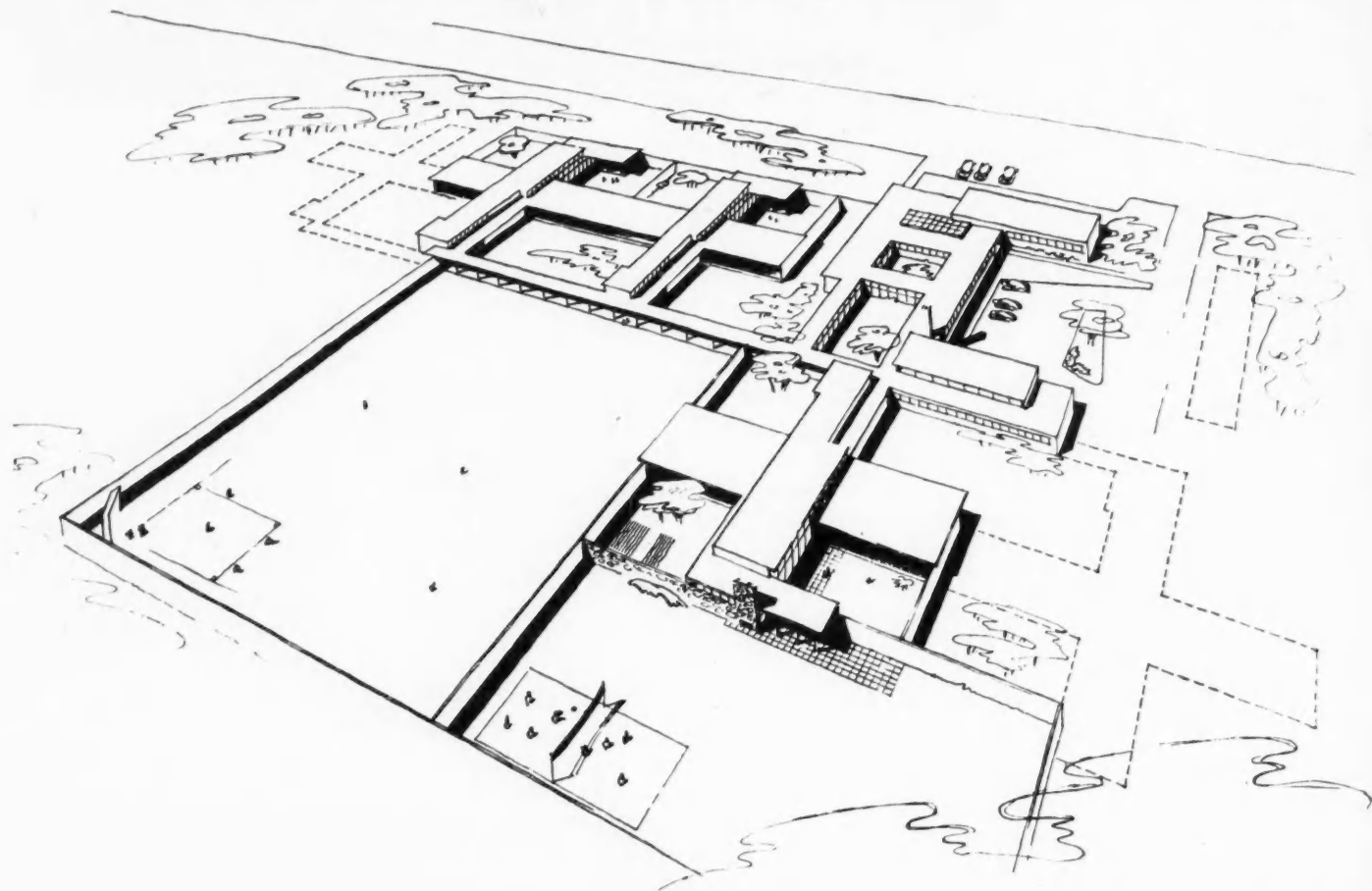
Inconceivable why the 19th Century's town planning recipe, the materialist trust in the gridiron street system, was forced upon the three hills of San Francisco, when the seven hills of ancient Rome inspired its road-builders, in conforming with the natural grades, to ever surprising vistas over the eternal city and its surrounding Campagna.

Those wonders of spiral roads which from Tibet to Spain, from the villages in the Judean mountains to Megara in the bay of Eleusis, to Delphi below the Parnassus, to Amalfi in the Bay of Naples, to Toledo in Spain, to the Cathedral island of Mont St. Michel on the coast of Bretagne approached with ever-new perspectives the Sheik's house, the ancient Temple, and medieval church, the feudal castle—leading to the seat of the ruler or the throne of God—the symbol of the worldly power or spiritual trust that kept their world in order and devotion.

That state of order which, when it did exist, has ruled all aspects of the world of man, comprised the human scene in its entirety. When man accepted the public law—defining his rights and duties toward his people—as authoritative order, as national destiny; the civil law—determining his social status and his work's periphery—as working order, as individual fortune; the moral law—directing his behavior and his intimate relations—as human order, as personal obligation.

When man's mind was thus set to rest, his two-fold qualities—his instinct and his intellect—compatible, he himself the ever-ready tool in Nature's never-idle workshop; when his actions, words and gestures disclosed the grace and posture of a balanced mind and body—his vestments, implements, and monuments revealed the beauty and perfection of an harmonic insight and judicious vision.

When belief and knowledge—things known and done, deeds and symbols—things shown and uttered combined to verify the unity of life and form—the height of man's creative faculty and mission.



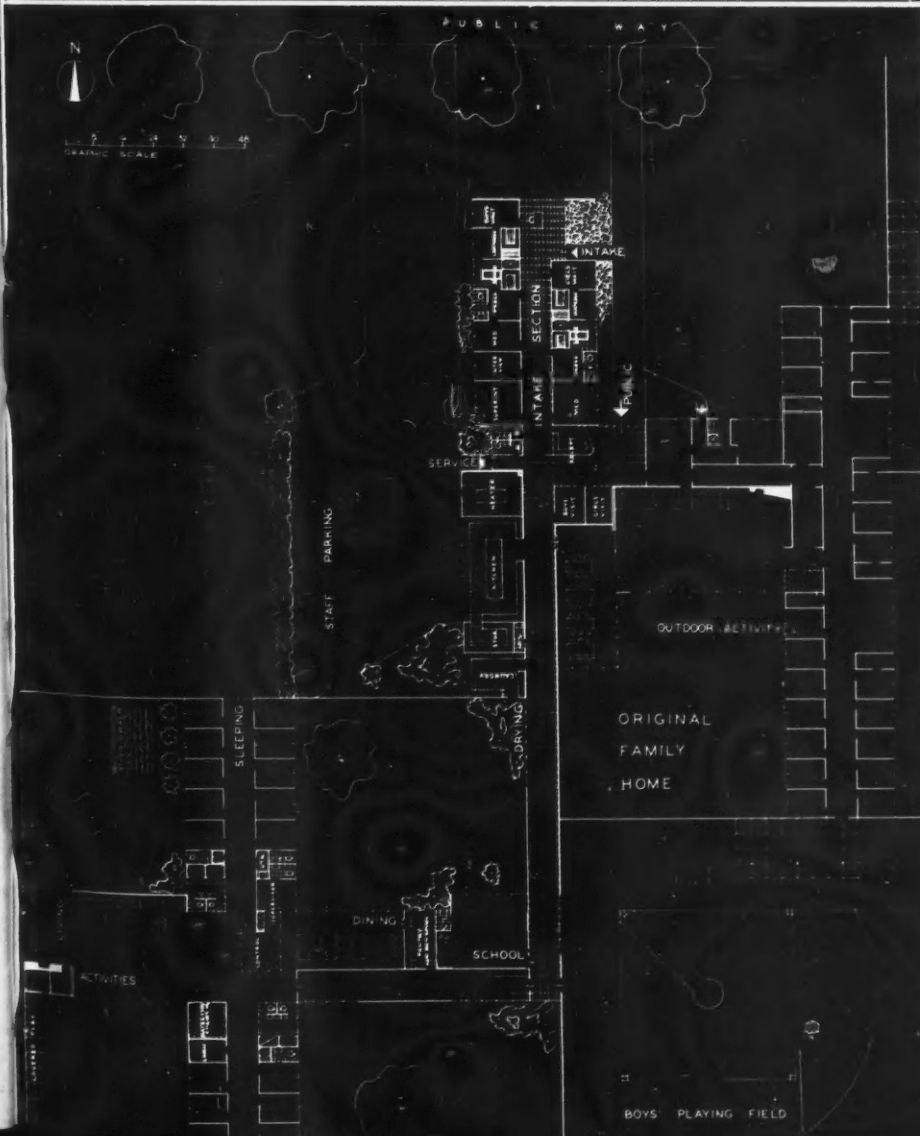
THE MULTI-UNIT HOME

## THE PLANNING OF DETENTION HOMES

A detention home has been defined as a place for the temporary care, shelter and custody of children pending disposition by the Juvenile Court. Few citizens have the slightest idea of the proper function or service to the community rendered by a detention home. When a child is removed from his home because he has come in conflict with the law, he must be given temporary care until his case is heard by the Juvenile Judge. This temporary care is the function of the detention home. The child's stay at the home provides an opportunity for careful observation and study of his behavior so that the Probation Officer can make an intelligent report and recommendation to the court. In some cases the court may order him delivered into the care of responsible relatives. In other cases the best treatment may indicate a foster home or a forestry camp. With adequate facilities and staff, the functioning of a detention home aids in the protection of society and in the rehabilitation of youth. Every effort is made to return these young offenders to a normal view of community life.

The California Legislature in 1945 passed a law requiring a special court order to place any child under the age of 18 years in a jail. Prior to this time, 16-and-17-year-olds were held in special tanks in a jail where they often came in contact with hardened older criminals. The court is not privileged to make an order placing a boy or girl in jail unless there are no other facilities in the community. The law also states that the juvenile hall shall not be connected with a jail nor viewed as a penal institution. It shall approximate the care and discipline which should be given by parents. In spite of the law, however, many practices have been common in detention homes which have not only made children uncooperative but have more deeply ingrained anti-social behavior patterns. The fact is that in California no community has an adequate juvenile hall or detention home. Many homes have used absolutely medieval punitive measures, some have enforced silence, locking in cells, idleness; others have been staffed with poorly paid, indifferent adults instead of the specially trained social workers required to handle intelligently and sympathetically the many individual types of case. Some communities have been woefully blind in claiming that prevention is the only method of dealing with delinquency. As long as we have juvenile delinquents every effort must be made to

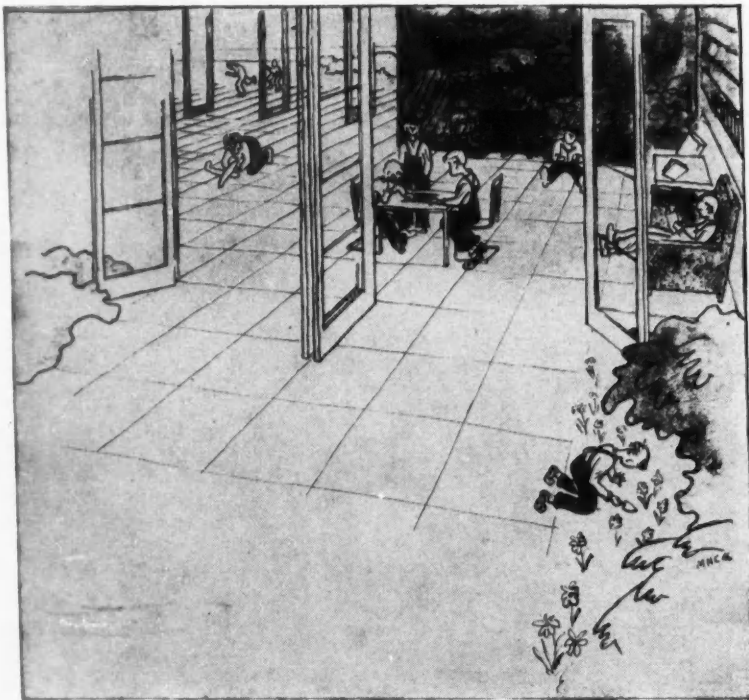
by Milton H. Caughey, Architect







A TYPICAL BEDROOM



A LIVING ROOM—TYPICAL UNIT

understand and treat them before they become ingrained "jailbirds." It is much less costly to spend tax money on proper treatment than to deal with these same offenders during a whole lifetime of crime. With full realization of the pressing need for principles and guidance in the care of children in detention, the Rosenberg Foundation of San Francisco granted a fund for the study of this problem. The "California Advisory Committee on Detention Home Problems" was established. This committee has just published its findings and it is hoped that this report will have a powerful influence in raising standards.

Some of the general principles recommended for the proper care of children in detention can be briefly outlined. Positive, creative care determined by the needs of the children is the foremost aim. These children are plagued by anxiety, guilt and fear; they require skillful study by sympathetic experts who will get beneath the surface. They must be guided wisely to accept authority and adjustment to group life.

Children in detention should be under constant supervision in groups of about 10 to each adult. These groups should be segregated carefully by age and sex. A continuous program of activity throughout the day is an essential part of the treatment and aids in the diagnosis. Manual and academic school work, hobbies and games help children to adjust themselves to each other. The various duties of home-making keep them busy and tend to make them feel more at home. Activities are calculated to furnish normal outlets for energy, bolster confidence and stimulate interest in healthy living.

Staff members should be "stable, well balanced persons, intelligent, flexible and resourceful in dealing with children. They must be free from punitive attitudes and aware of the deeper significance of maladjusted behavior." This specially trained personnel should be given the advantages of civil service. The practice in many countries is to pay as little as possible and use the smallest number of supervisors possible. The result is that the best type of trained social worker is scarcely available for this important responsibility of society.

It was pointed out that the number of children brought to these homes differs radically from county to county and from day to day within a given county. Thus the recommendations for the state are of a general nature, and the requirements of each local situation should be carefully studied.

The site of the home should be selected for convenience to the court, the police and medical services. A fairly level plot is preferable, with adequate space for playgrounds and future expansion.

An open unstylized approach to the planning problem seems to be a necessity. Flexibility, ease of supervision and lack of jail-like atmosphere are prime requisites.

The population of children needing detention in a community and the manner in which it varies should be determined. From this the ideal number of "unit homes," each unit housing no more than 20 children at peak loads, can be found. In some countries boys and girls will be segregated in a single home or unit, in others one unit for boys and another for girls may be indicated. In the larger counties still further segregation in living units is possible. The problem is complicated by the fact that boys generally outnumber the girls. The number of supervisors and their hours, the daily and seasonal program and all the minute details of life within each home should be carefully analyzed before any planning work is attempted.

All phases of living, eating, sleeping and playing are carried on for each group within its unit. The overall layout should be planned, however, so that girls do not cross the paths of boys at any time, so that one group is not playing beneath the windows of another unit, etc. Security barriers should not only keep the children inside and in their separate areas, but they should not allow the public to come into contact with the children in any way except in supervised visiting rooms. The supervisor's (continued on page 48)

Case Study House Number Sixteen is opening this month in Beverly Hills for an extended public showing.



## CASE STUDY HOUSE NO. 16



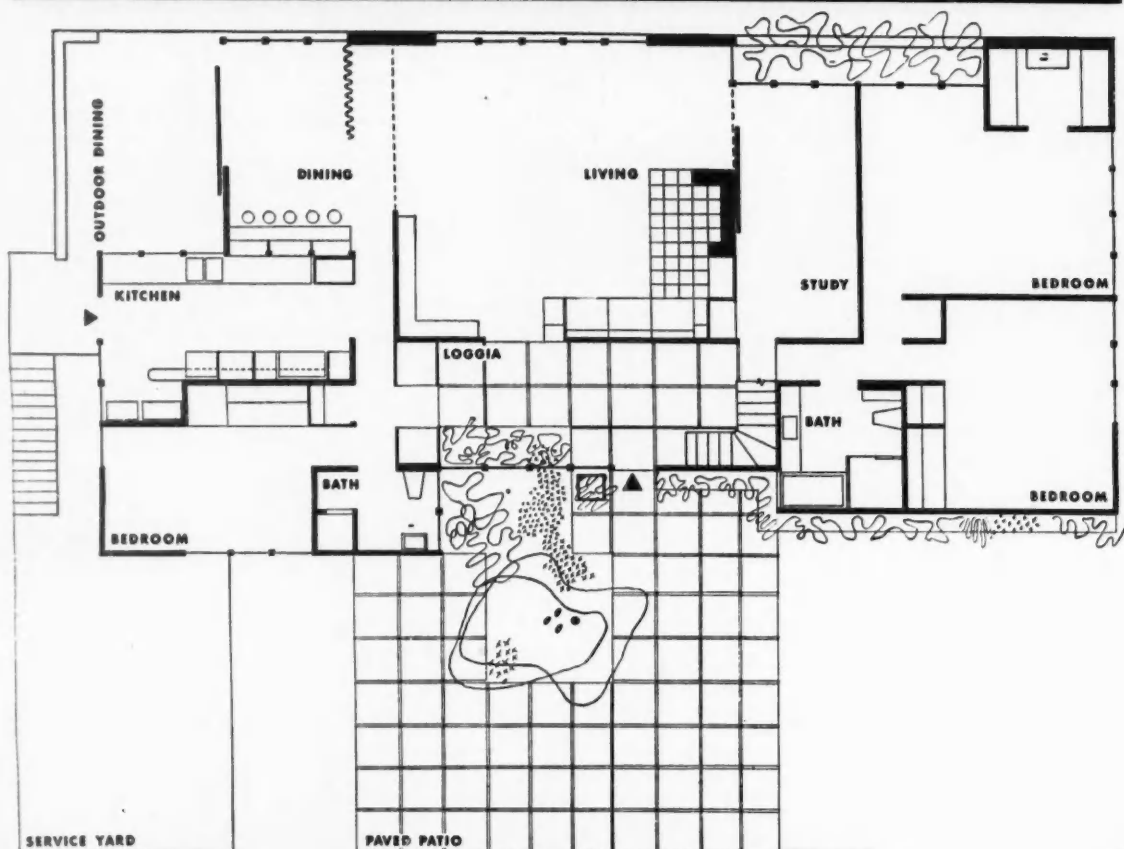
**Rodney Walker, Designer**



### ORIENTATION

Placing of house on southwest corner of three-and-a-half-acre mountain tract was determined by a panoramic view of the city and the ocean. Natural contour of the land, shelter provided by spurs on each side and large existing holly tree also influenced selection of this portion of the site.





#### EXTERIOR

Predominantly combed plywood. South side of house is brick and glass. Patio on the north side is paved with brown-stained concrete blocks and enclosed with solid redwood wall. A California holly tree surrounded by a planting area dominates the patio. A grape-stake planting wall extends along a ridge south of the house. Retaining walls at south side and bordering driveway are redwood bark. There are terraces below for vegetable garden, berries and fruit trees. Service yard at foot of stairs from kitchen is screened from road, house and outdoor dining and recreation areas.





#### LOGGIA

This room, 21 feet wide and nine feet deep, is a combination entry, garden room and hall from which any room and roof deck can be entered. Circulation is kept free of other rooms. Four factors create an indoor-outdoor bond. The loggia is paved with brown-stained concrete blocks adjoining those with which the patio is surfaced. The patio planting area extends into the room, broken only by three floor to ceiling clear glass panels, each three feet wide. Walls are finished in the same striated plywood used on the exterior. Ceiling is heat-absorbent glass with a greenish tinge giving a cool brilliance to the loggia.



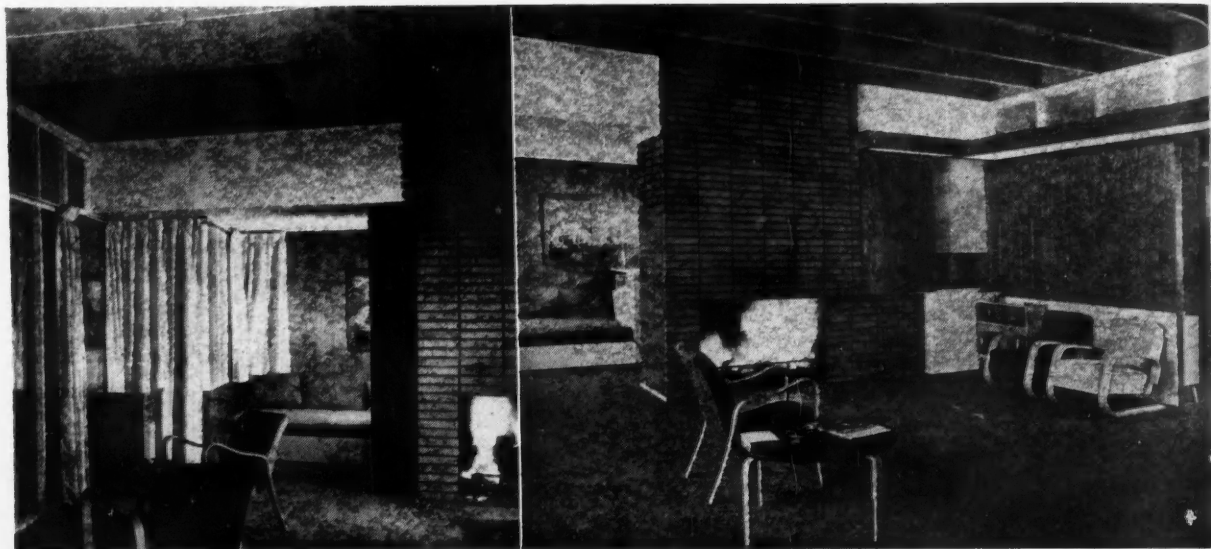
### LIVING ROOM

The living room, study and dining space may be used as one large room or divided by means of a sliding panel and a hanging accordion screen. Mahogany plywood panels are used in all three with linen carpet of the same warm brown tone. When divided from the other two rooms, living room is 21 by 27 feet. Ceiling is 11 feet high with exposed 3- x 12-inch joists. Five full length windows front on the principal view. They extend above drapes, admitting light when drapes are closed and providing ventilation through transoms at each end of glazed space.

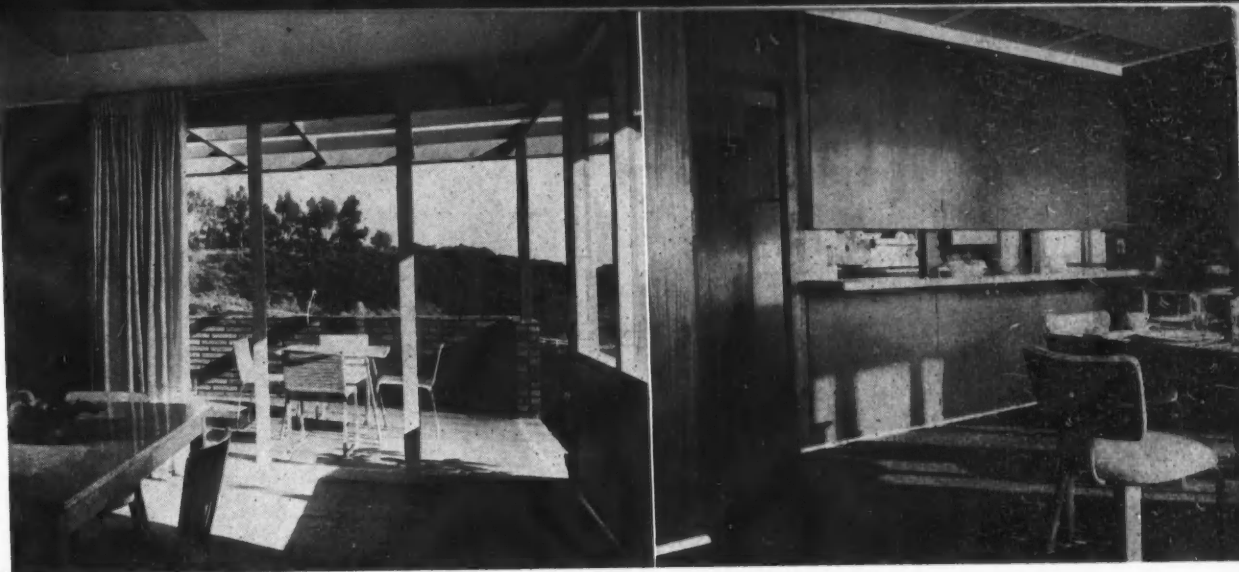
Book and record shelves and closed compartments for magazine filing form a library corner in the living room. Fireplace with an opening four feet wide and three feet high has deeply indented right side. Twelve-inch tapestry-faced ruffle bricks are placed one over the other instead of staggered, keeping vertical lines unbroken. There is a wood box to the right and above the opening.

A 21-foot light shelf carrying fluorescent tubes is part of the living room design. Eight feet high, it lines up with ceilings of adjoining study and dining area. Glass above the shelf between loggia and living room gives light at the back, eliminating glare from the 15-foot bank of front windows.

The 9- x 18-foot study has a large built-in lounge and a clothes closet, and is close to the bath making it usable as a guest room. Opposite the lounge are drawing table, desk and built-ins for a typewriter, blueprints and books. Excellent working light is provided by fluorescent tubes behind







panels of frosted glass in a drop ceiling over the drawing table. A slide-through panel makes the telephone accessible either from study or living room lounge.

Dining space is 9 x 15 feet. A nine-foot-wide sliding panel of glass opens it onto a terrace that also adjoins the kitchen. A roller-type movie screen is built in above the sliding door. Cabinets along the north wall of the dining room open from both the kitchen and dining sides. Below them is an opening nine feet wide through which there is a continuous counter. The counter in the dining room serves as a breakfast bar. Under it are built-ins for card tables, linens and trays. Lighting is fluorescent through flush ceiling panels of frosted glass.

#### KITCHEN

Chartreuse walls, pale yellow ceiling and prima vera wood counter tops and cabinet doors give this room a warmth equal to the rest of the house. Counter tops and cabinet doors are laminated with a burn-proof, stain-proof, clear plastic surface over the wood. The room is 9 x 21 feet with an added three feet of width at one end forming an area in which a child can play beyond the working space. Windows facing south and east keep the room brightly lighted during the day. Lighting fixtures are circular fluorescent tubes over sink, stove and wide space at end. Floor covering is dark brown asphalt tile.

There are no cabinets over the sink, but they line the opposite wall over refrigerator, stove and washer. All cabinet and drawer faces are flush





with no exposed hardware. Utensils most often used hang above the stove from the bottom of a shelf for canisters. The kitchen is equipped with a built-in dish washer. A fully automatic washing machine eliminates necessity of a service porch—the laundry is part of the kitchen. A chute in one cabinet carries cans and other non-inflammable trash to an outside container under the stairs leading to the service yard.



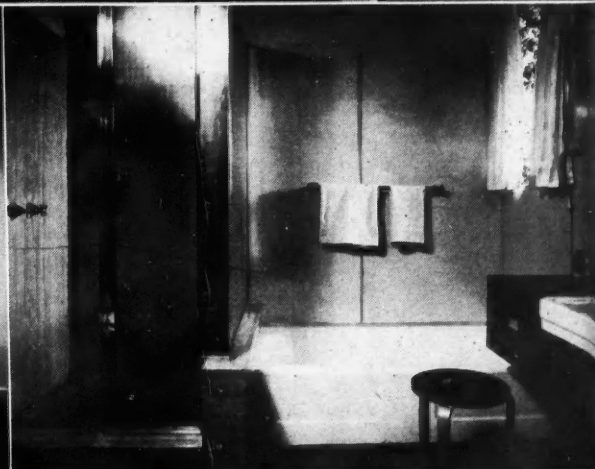
#### BED ROOMS

Bedroom Number 1 is spacious—15 x 18 feet—with a sitting area next to nine feet of windows facing the view to the south. The room is finished in bold-grained satinwood plywood. Blue carpet with long wool nap extends from wall to wall.

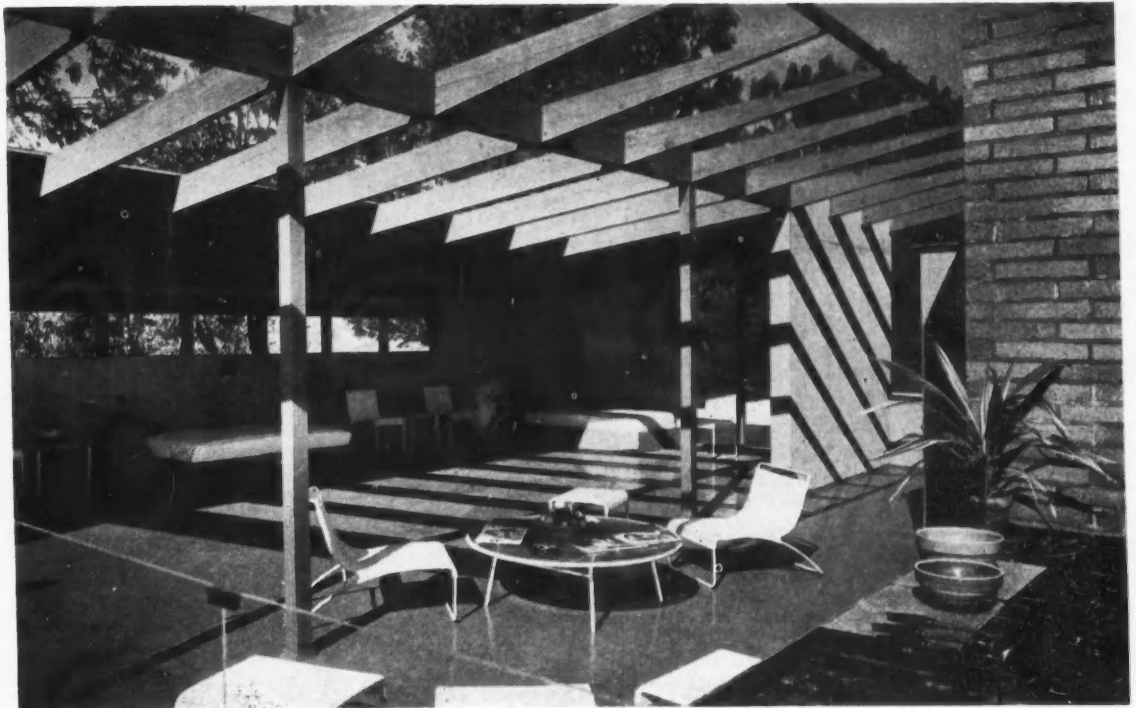
An oversize bed (7 feet x 5 feet-8 inches) has shelves and cabinets built around it. A light shelf over the bed gives indirect light for general illumination and direct reading light. Windows back of the bed are clear at the top but obscure below for privacy. There are a dressing table and large mirror across from the bed. The closet, 6 x 9 feet, serves as a dressing room.

Bedroom Number 2, the child's room, is 12 x 15 feet. View is west against eucalyptus trees and green hill. All opening windows are high to eliminate drafts. Colors in the room are yellow-green with natural wood (Douglas fir) trim and deep tan carpet. The room has a built-in cantilever desk and shelves for toys and later for collections. Wardrobe closet has a low clothes bar to enable the child to do his own picking up. Drawers are built-in beside the closet. A nine-foot-wide panel of frosted glass over the closet illuminates the room indirectly from a light inside the closet.

Bedroom Number 3 is apart from other bedrooms and is intended either for guests or servant. It has a separate bath. The room, 9 x 15 feet, has a view of the city to the east and a tree covered canyon to the north. Colors are turquoise with cocoa brown ceiling and cabinets. Built-in drawers, cabinets and lighting are similar to installations in second bedroom.



Both bathrooms have linen-textured plastic walls and asphalt tile floor covering. Cabinets are black plastic. Electric wall heaters give instantaneous warmth. Both rooms have marble showers. Oversized shower in master bath has two walls of obscure glass. Shower in second bath is standard sized stall with obscure glass door.



#### ROOF DECK

A cantilever stairway leads from the loggia to a 1000-square-foot deck with glass and clear plastic windbreaks and enough roof covering for furniture protection. The roof line extends out over the open portion of the deck with cantilever beams forming a trellis for a vine. Beside a brick fireplace with opening three feet wide and four and a half feet high are sink and cabinets for barbecue equipment. Furniture includes beds for outdoor sleeping, chairs and tables for lounging and buffet eating and game equipment. The roof deck commands a magnificent panoramic view of most of Los Angeles, the ocean and coastal islands.





### DETAILS

An unfinished 12- x 21-foot room below the rest of enclosed space of house is used for storage and can later be finished into extra bedroom. Closet off loggia has pegs to hold attachments of vacuum cleaner. The closet is lighted in daytime through a vertical panel of frosted glass. At night a bulb inside closet lights the loggia through this panel.

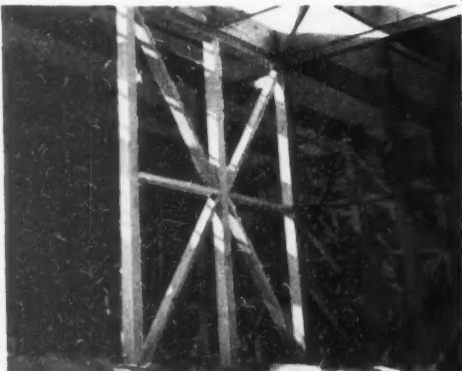
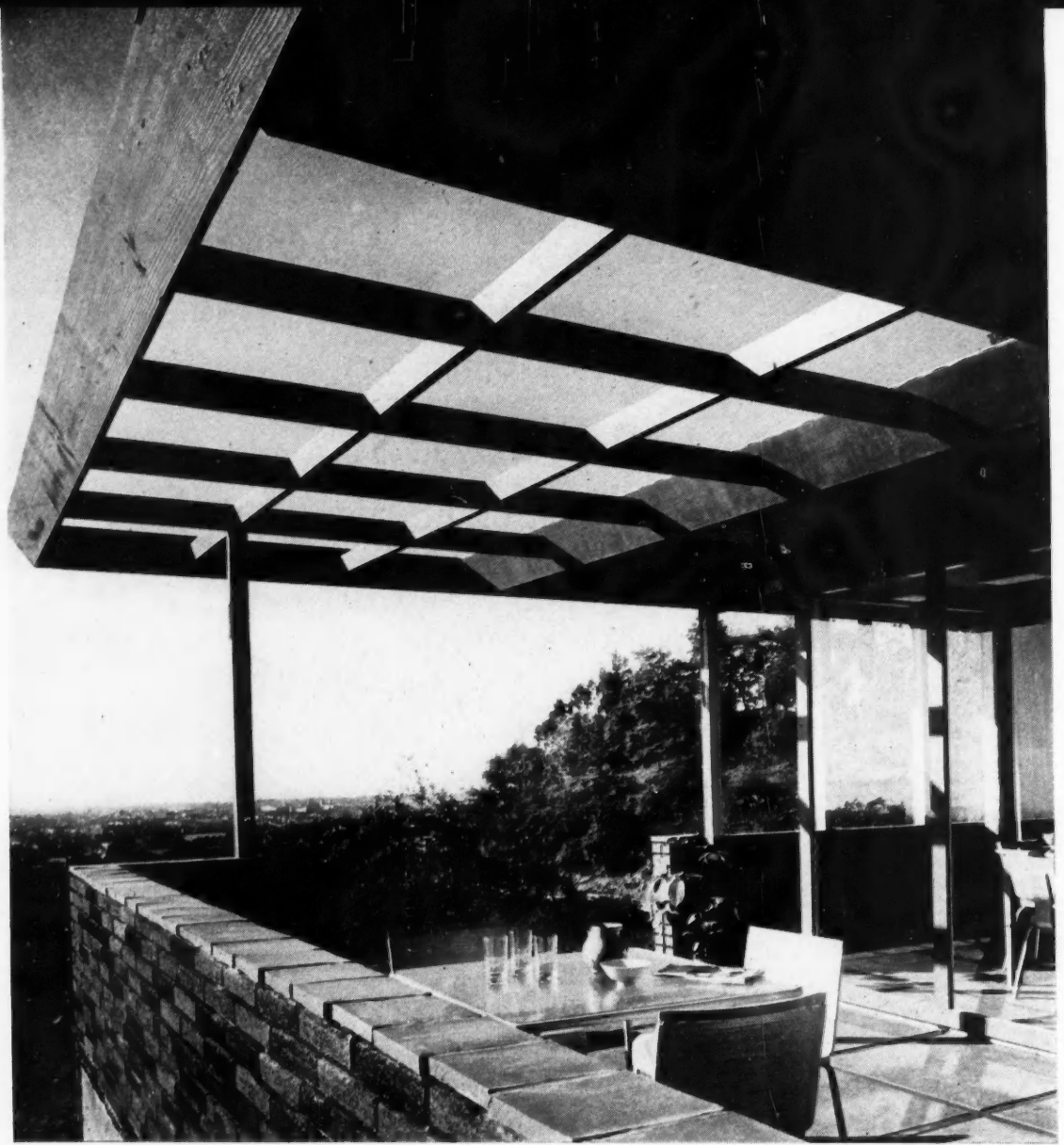
Linen closet between first and second bedrooms has sliding shelves. A pull-out shelf at bottom is intended for use in sorting linens.

### RADIANT HEAT

Coils of one-inch black pipe are located in the ceiling, four inches above the plywood. Back of the plywood is painted dull black to absorb the heat radiations. Above the coils is aluminum foil to reflect heat downward and also distribute it from coils. There are three inches of rock wool insulation above the foil. Each of seven zones in the house may be controlled independently of the others. A power circulator was installed above the gas-fired water heater for quick heating, but gravity circulates water rapidly enough for normal needs. The system may be controlled by thermostat or automatic time switch.

### CONSTRUCTION

Wood framing is based on a three-foot module. Half-inch holes are drilled in top and bottom of each 4- x 4-inch post, every three feet (through ceiling joists where they are to be joined to plates. Hardwood dowls inserted in the holes automatically



position and line up all structural members. Enclosed wall sections contain a fire block and two diagonal braces every three feet. Framing for doors and windows is unnecessary since the edge-to-edge distance between posts is standard two feet, eight inches. Joists and posts form unbroken lines. Glass for fixed windows is slipped into grooves in the posts and puttied, leaving vertical supports clean. The foot-wide strip of plywood cut from each standard sheet is used for shelving and small floor areas.

Striated plywood and mahogany plywood are butt jointed. Satinwood panels in master bedroom are notched at the back to carry a recessed batten. All other panels have V grooves at the joints except third bedroom and bathrooms where 3/8-inch half-round battens were used. Floor coverings throughout are laid directly on well sanded two-inch tongue and groove sub-flooring.





## How to Adapt Weldwood Paneling to Stock Door and Window Frames

For new construction or remodeling, you'll find it quick and easy to use Weldwood Plywood with stock sashwork.

Here are four methods selected from those illustrated in the Weldwood Installation Booklet. You'll find a host of other helpful and valuable suggestions for the many interesting structural details possible with this versatile material.

This profusely illustrated booklet is yours for the asking. Write for your free copy today.



*Waterproof Weldwood for exterior use is bonded with phenol formaldehyde synthetic resin. Other types of water-resistant Weldwood for interior applications are manufactured with extended urea resins and other approved bonding agents.*

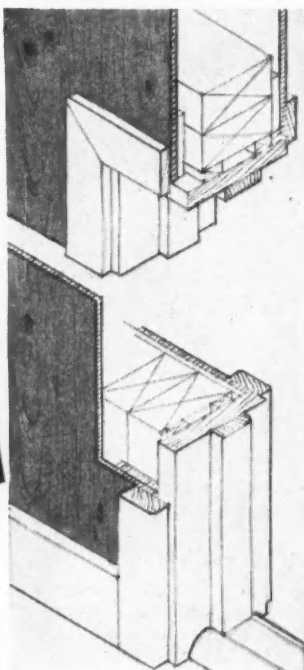
## WELDWOOD Plywood

*Weldwood Plywood and Mengel Flush Doors are products of*

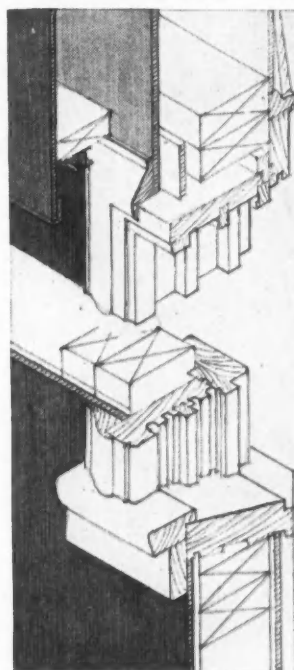
UNITED STATES PLYWOOD CORPORATION  
New York 18, N. Y.

THE MENGEL COMPANY, INCORPORATED  
Louisville 1, Ky.

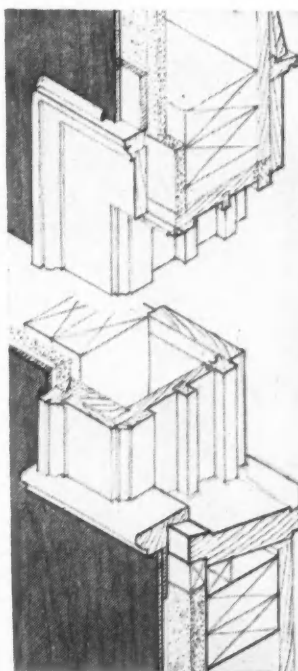
*Distributing units in Baltimore, Boston, Brooklyn, Chicago, Cincinnati, Cleveland, Detroit, High Point, Los Angeles, Newark, New York, Oakland, Philadelphia, Pittsburgh, Rochester, San Francisco, Seattle. Also U. S. - Mengel Plywoods, Inc. distributing units in Atlanta, Dallas, Jacksonville, Louisville, New Orleans, Houston, St. Louis. In Canada: United States Plywood of Canada, Limited, Toronto. Send inquiries to nearest point.*



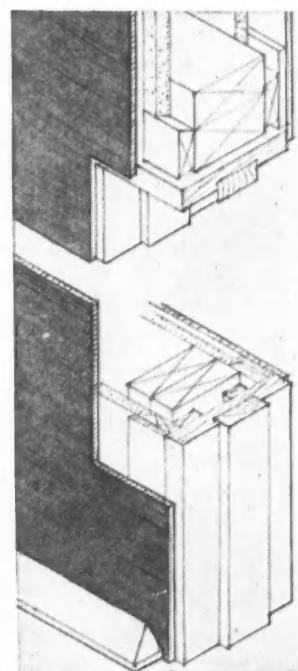
This detail shows a simple but effective method of adapting Weldwood Plywood to an inside door jamb during new construction. Weldwood is brought flush, and covered with stock molding.



Dri-bilt construction, with Weldwood adapted to stock window frame. Note the unique plywood valance, concealing all fixtures. Easily made from Weldwood during construction.



Double-hung window in standard plaster wall construction, with back band casing. Banding must be thick enough to install small molding around opening, to cover fitting imperfections.



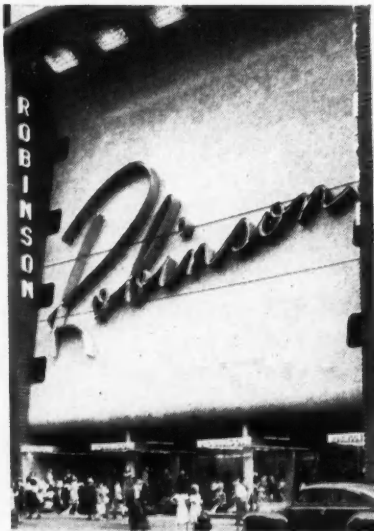
You can use Weldwood equally well without any type of casing, as this detail of an interior door opening shows. This method is equally satisfactory for new construction or remodeling.

## NEW DEVELOPMENTS

• A fully-equipped branch of the American Roof Truss Company, 25-year-old Chicago manufacturing firm, was completed recently in Los Angeles. The company is known as "the world's largest exclusive builder of roof trusses." William H. Waddington, Jr., vice-president in charge of western operations, said in announcing opening of the branch that "California building codes present somewhat different problems than those met in the Middle West and East. Our extensive nation-wide experience enables us to fuse the best of time-tested methods with the West's strong trend to functional design. Strict conformity to stressing needed to absorb earthquake shock, climatic extremes and other specific requirements are, of course, one of the guiding principles of our western engineering staff."

American Wood Bowstring Trusses are designed for spans from 30 to 160 feet, and support roofs from wall to wall. Center posts in large buildings are eliminated with this type of construction. They make possible remodeling of floor space, if desired, with non-bearing walls. These trusses are particularly adaptable to garages, factories, field houses, bowling alleys, warehouses, super markets, theaters, gymnasiums and riding academies. Special designs are available for churches. A new catalog of roof truss designs may be obtained free from the American Roof Truss Company, 6848 Stony Island Avenue, Chicago, or 282 West Santa Barbara Avenue, Los Angeles.

• One of the most striking examples of glass mosaic used in commercial construction is the facade of the Grayson-Robinson's new unit in Philadelphia, designed by Gruen & Krummeck Designers and Associates. Replacing a five-story front, it is of concrete set with 818,900 pieces of glass mosaic from the Judson Studios of Los Angeles. According to H. T. Judson, glass mosaic is installed the same as vitreous tile, is easily washed and retains its luster. It is available in more than 200 colors in sizes from a quarter inch to four inches square. It is adaptable to store front design, interior decoration, mural displays and floor trims.



• A plastic coating called Plastiglaze which is impervious to water, salt air, salt water and most mild acid solutions has been developed by Calresin Corporation of Culver City, California. The material hardens, toughens and preserves paper, plywood, common lumber and plaster. When applied to a plaster art finish the surface resembles a fine-fired ceramic glaze.

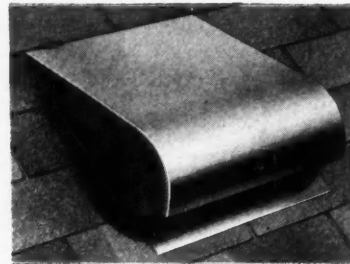
In tests Plastiglaze, applied to a paper container, made it usable as an outdoor flower pot. It was applied to wood forms for a lightweight aggregate and cement pre-cast building panel. Similar forms, untreated, could be used only once. A treated set were used 26 times and after that only small brush applications of Plastiglaze were necessary to keep them in good condition. The material also has been used successfully to coat piles sunk into sand and sea water.

• A cylinder-type vacuum cleaner, the Aire-Matic Model 80 designed "for cleaning everything above the floor as well as on the floor cleaning," has been put in production by Premier Vacuum Cleaner Division of General Electric Company. Features of the 80 are half-horsepower, rubber-mounted, ball bearing, 600-watt motor that requires no oiling; a double-sized dust bag with high filtering efficiency; rug nozzle with an adjustable brush for efficient cleaning of all floor coverings; and swivel construction for easy cleaning under low furniture. Attachments include an upholstery nozzle, round brush, swivel brush, crevice tool, two lightweight extension tubes, a deodorizer, a liquid sprayer and an eight-foot reinforced hose with swivel connector at each end.

• New retail prices on gas and electric Hamilton automatic clothes dryers has been announced by W. A. Friedrich, sales manager of the home laundry division, Hamilton Manufacturing Company, Two

Rivers, Wisconsin. The 220-volt Hamilton 600-E will sell for \$229.50 and the gas Hamilton 700-G at 244.50. Friedrich said increases were the result of higher cost of all components. Prices include delivery and installation when no addition material is required to complete the installation.

• Two new drafting instruments are being manufactured by Stewart-Jackson Instrument Company of 215 West Seventh Street, Los Angeles. One, a transparent plastic rule called the Vant Rule, incorporates eight different scales on one side. The scale need not be turned over to find calibrations of  $\frac{1}{8}$ ",  $\frac{1}{4}$ ",  $\frac{3}{8}$ ",  $\frac{1}{2}$ ",  $\frac{3}{4}$ ", 1",  $1\frac{1}{2}$ " and 3" per foot. Calibrations and numerals are printed in red. Length is  $13\frac{1}{2}$  inches with scales reading to one foot. Edges are beveled. Price is \$2. The other instrument is an adjustable quadrangle, also of heavy plastic. Angles from 0 to 90 degrees, pitch scales from 0 to 24/12, percentage slopes from 0 to 100 percent, sine or cosine functions and tangents may be found. The quadrangle has eight drawing edges, is rectangular in shape and may be used as a triangle. Price is \$7.50.



• A new ventilating louver with one-piece frame and welded louver blade construction for residence attics and under-roof space has been introduced by the Swartwout Company of Cleveland. One model is designed for new buildings. It has weather baffle flanges covered by the siding and the louver is attached outside the house sheathing. A recommended

size has outside frame dimensions 15 x 18 inches which fits between two standard 16-inch spaced studs and fastens to the studs without special framing by nailing through the side flanges. The louver comes in several sizes.

• A competition open to everyone has been announced by the Chicago Tribune with prizes totalling \$26,250 "for fresh and interesting ideas for furnishing and decorating seven various typical rooms of homes." Twenty-three prizes will be awarded in each of the following classifications: living rooms, dining rooms, combination living and dining rooms, bedrooms, juvenile and infants' rooms, bedrooms, kitchens and recreation rooms for adults and for children. First prize in each category is \$1000, second \$500, third \$250 and fourth through twenty-third \$100 each.

A Tribune statement said "this project is planned to produce ideas so fresh and interesting that thousands of families will be encouraged to adopt them in whole or in part in making their homes more attractive." Contestants were asked to obtain copies of the rules by writing to Better Rooms for Better Living Competition, Chicago Tribune, Room 2319 Tribune Tower, 435 North Michigan Avenue, Chicago. The competition closes March 17. Winning ideas or adaptations of them will be shown in the Sunday Tribune throughout the rest of the year.



• A plumbing trap that can be cleaned simply by unscrewing a cup on the bottom was announced recently by Bethlehem Industrial Corporation, 122 Greenwich Street, New York City. It is called Kwiklean Sanitary Plumbing Trap. It is made of brass castings, precision machined with heavy chrome finish. The same features of the "P" model now being manufactured will be incorporated in a combination sink and tray model, of particular value where dishwashing machines and garbage disposal units are installed.

• The TEC Pencil Company of Culver City, California, has introduced a new drafting pencil in TEC Drafting Set DS-1. The pencil uses "collet action" to hold any of 12 degrees of drawing lead, has a refillable eraser with four and a half inches of smooth, non-bleeding eraser and a dozen tube packed drawing leads assorted from B to 6H. The set also includes an envelope of TEC color code rings, a system of "all around identification" which enables the architect to adapt his pencil to his needs quickly.



## ART

continued from page 4

there are some outstanding designs—the most notable of which is perhaps that of Cassandre, who belongs not to the painter group but among the master graphic designers in advertising—on a whole the “United Nations” series is inferior to the more typical graphic style by which the Container ad has become known and for which it deserves the greatest credit. In other words, the best work in respect to the requirements of advertising comes from the specialists in true advertising techniques.

Despite the best of intentions, is there such a thing as *art* in advertising—whether “modern” or “conservative,” “abstract” or “representational?” Perhaps a clue to the answer is provided in the book’s introductory note by Daniel Catton Rich, Director of the Art Institute of Chicago where the original Container designs were first given a museum showing. He writes: “I admit I was a little disappointed in the exhibit—as an exhibit—but my disappointment was a kind of compliment. These 89 designs were made for individual pages, and when they first appeared in the issues of *Time*, *Fortune* or *Business Week* they were electrifying. Hanging together, they lost some of their original power which simply showed how well each one was suited to its special purpose.”

The fact that the Container ads had such an electrifying effect in their “special purpose” was precisely because they were where they belonged. And of course the fact that a good portion of them represent a highly skilled use of the ideograph made them all the more conspicuous amid the clutter of tawdry and inept advertising which is the common fare of today’s magazines, newspapers and billboards. Undoubtedly their exhibit in a museum could only point up the fact that these various designs are advertisements after all and not art. But, disregarding for the moment the fact that the museum itself is not the *normal* place for art, we must not lose sight of the fact that neither are the pages of the commercial magazine. A paper-board box, beautifully designed, beautifully and properly made, may indeed be a form of art; paintings or designs to promote the sale of these boxes (or any other commodity) are not art but commerce. And the “truest” of artists cannot escape the implication.

There is indeed great need for *art in industry* today, but that is something quite different from *art in advertising*. To attempt to achieve the latter is a misunderstanding of the meaning and function of art. To quote Mr. Rich again: “Optimists who gloat over the wooing of ‘art artists’ . . . by industry would lead us to believe that we are entering a renaissance of art for use and a use for art. They point out that science was once wary of industry but now suspicion has been broken down, and the two get along happily together. Why not art, too? A superficial analogy. Modern industry is actually applied science, and it needs to return to the pure state constantly for survival. So far much of our industry has yet to prove that it respects or understands or even wants what the artist can give. The most beautiful reproduction of an oil painting by a national prize-winner urging us to swallow more vitamins will hardly usher in the millenium.” Mr. Rich is quite right in recognizing that we have achieved no “renaissance of art for use and use for art.” He is also right in defining modern industry as applied science. That is perhaps the crux of the matter. Art is as indispensable to a truly healthy industry as is science. To have one without the other is bound to lead to one-sidedness and therefore to a mal-formed industry and a deformed culture. All the patronage in the world, whether by government, the private collector or through advertising, cannot make up for an industry without art.

What is meant by “art for use?” To have any real significance “use” must be understood to mean *proper or rightful use*, for it can justly be claimed that there is “use” for the mantel knick-knack, “use” for the cheaply-made dress, “use” for the badly designed house, and, yes, “use” for art in advertising. Steeped as we are in a culture which depends so much upon advertising and so little, if at all, upon art, it has become difficult for us to see that the two cannot be synonymous. Art has a proper use in the making of things and the doing of things; as a means of knowledge, an object for *contemplation*—not of superficialities, not of trivia, but of that which is worthy of knowledge, worthy of contemplation.

Walter P. Paepcke, President of Container Corporation, reveals himself in a brief foreword as having an awareness of the unhealthy division of “Art in Industry” which is so characteristic of our time.

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*Stunning* new piano!  
—fills your home with glowing tone



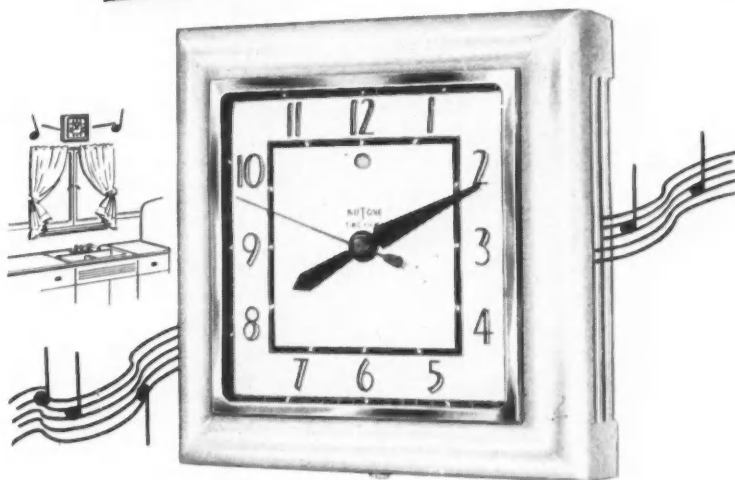
★ See these original designs by Alfons Bach, noted stylist. Hear the tonal improvements by Dr. William Braid White, eminent piano authority. Ask your dealer or write for Free Booklet No. 12-D

Jesse **FRENCH & Sons**  
Pianos

DIVISION OF SELMER, SALES OFFICE-ELKHART, INDIANA • PLANT-NEW CASTLE, INDIANA

**NUTONE**  
DOOR CHIMES

MERIT SPECIFIED  
IN ALL CS HOUSES



... And This **NUTONE** Time-Chime  
Goes Best in Your New Houses

Because of consistent NUTONE advertising in THE SATURDAY EVENING POST, BETTER HOMES & GARDENS, and AMERICAN HOME, the new Time-Chime rates high with all home buyers. It's a *combination* NUTONE 2-door Chime and Telechron Clock—in a single unit that's easy to plan for, easy to install. For complete wiring and installation suggestions, write or phone: NUTONE, Inc., 931 E. 31st St., Los Angeles 11; or Terminal Sales Bldg., Seattle 1.

NUTONE IS THE WORLD'S LARGEST MAKER OF DOOR CHIMES



**ART**

continued from page 4

Here, at least, is an industrialist who knows that "In earlier days, including the Golden Age in Greece, the artist and the craftsman were very often one and the same individual. Consequently the architecture and the products of the craft were functional as well as artistic, and the philosophy of the craftsman and the artist necessarily homogeneous." And because Mr. Paepcke is aware of this, he is able to perceive that "During the last century in particular, the Machine Age with its mass production procedures has seemingly required specializations which have brought about an unfortunate divergence in work and philosophy of the industrial producer and the artist." He not only recognizes that there must be "closer cooperation and understanding" between the two; he places as "Equally important . . . the necessity for representatives of all the nations to learn to understand and respect one another." In conclusion he sums up his beliefs by declaring: "It should be made easy, remunerative and agreeable for the artist 'to function in society not as a decorator but as a vital participant.' The artist and the businessman should cultivate every opportunity to teach and supplement one another, to cooperate with one another, just as the nations of the world must do. Only in such a fusion of talents, abilities and philosophies can there be even a modest hope for the future, a partial alleviation of the chaos and misunderstandings of today and a first small step toward a Golden Age of Tomorrow."

There is no doubt that special techniques suited for the purposes of advertising have been resourcefully developed by such men as Casandre, Herbert Bayer, Egbert Jaconsen, Gyorgy Kepes, Leonard Lionni, Herbert Matter and Toni Zepf. The fact that these seven men produced more than 50 percent of the Container designs, or 47 out of the 89, undoubtedly accounts in large measure for the rather unique record of distinction in advertising which Container Corporation has achieved for itself. In addition there are perhaps a dozen more whose methods and approach lend weight to this aspect of the record. Inherent in this group of designs, it should be noted, are no pretensions of being other than what they are—frankly and unequivocally advertisements. It is doubtful that anyone would call them "art." In contrast, the work of the others assumes the guise of art while serving a function that is not art and is therefore

neither art in its proper sense nor good advertising. It demonstrates once again the irreconcilable contradiction of "art in advertising." Those who wish to devote their talents to advertising will do well to study the lessons so vividly conveyed in this book.

—GRACE CLEMENTS.

**PRODUCT NOTES**

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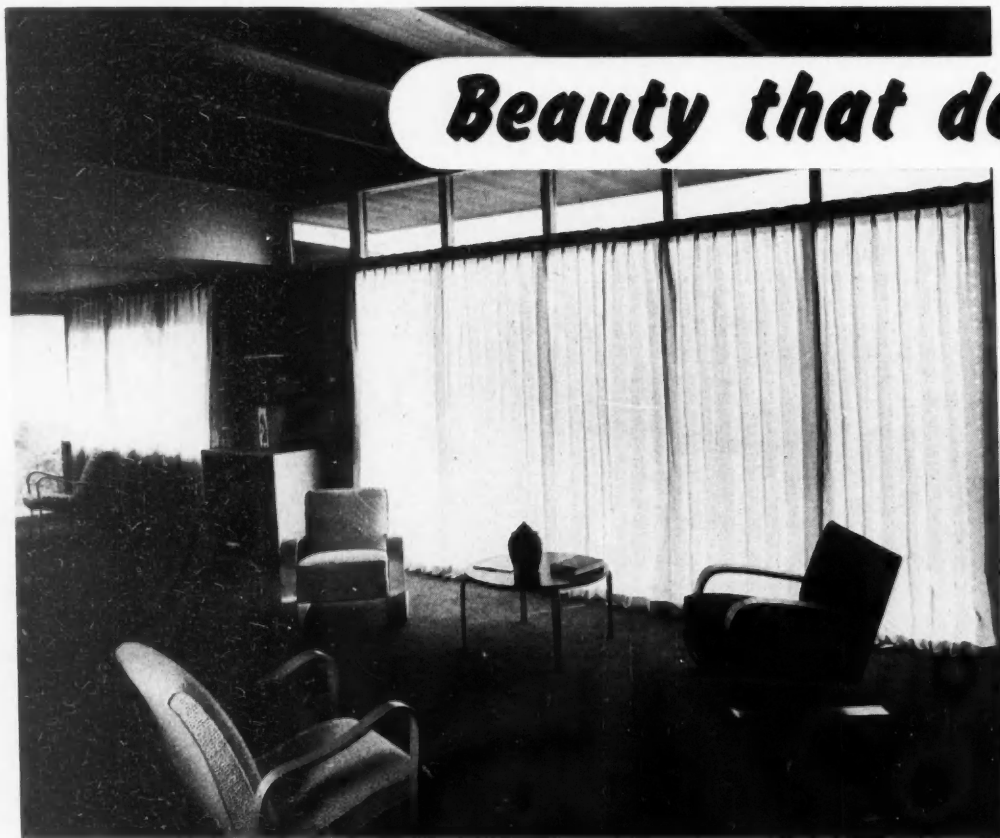
**INTERCOMMUNICATION SYSTEM:** A convenience that more than offsets the distance between often-used parts of the house is an Executone intercommunication system. The installation is made up of a master station in the kitchen with remote stations in master bedroom, roof deck and garage-shop. Kitchen and deck sets are built into walls and the bedroom unit in the head of the bed, all covered with flush plates. The shop, which adjoins the north patio, is equipped with a table top unit. Master may originate calls to any station. Remotes may answer calls and also originate calls to the master. Conversations may be carried on in subdued tones—even whispers are picked up clearly.

Home intercommunication systems are suggested by Executone for such jobs as questioning callers at outside doors before opening the doors; listening in on nursery, sick room, playground; general communication between rooms, grounds and even other houses in the neighborhood; sending music and radio programs to any part of house; hearing from remote places the telephone bell or door chimes; calling from sick room for services; calling instructions to kitchen or maid's quarters; controlling gate, garage and out buildings.

**MOTION PICTURE EQUIPMENT:** A stretch of 45 feet from the study across the living and dining room permits use of an eight-by 10-foot motion picture screen, a roller type mounted above the sliding door leading to the dining terrace. Projection and sound equipment (Filmosound Model 179) are manufactured by Bell & Howell.

Steadiness and precision of registry are comparable to the performance of theater projectors—the Filmosound is the only fully gear-driven 16 millimeter equipment made. Projection lamps are pre-aligned and pre-focused. The angle at which each lamp gives maximum

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## Beauty that does not **BURN**

**THORTEL  
DECORATIVE FABRICS  
OF**

**FIBERGLAS\***

\*Owens-Corning Fiberglas Corp.  
Trademark Reg. U. S. Pat. Off.

The designers of this Case Study Model Home chose beautiful Fiberglas draperies—the solution to the decorator's problem of providing graceful home interiors while at the same time safeguarding the occupants from the dread of fire.

*At your regular dealers or call*



**WESTERN FIBERGLAS SUPPLY, LTD.**

**DISTRIBUTORS**

SAN FRANCISCO  
739 Bryant Street  
SUtter 5967

OAKLAND  
526 Third Street  
TWinoaks 3458

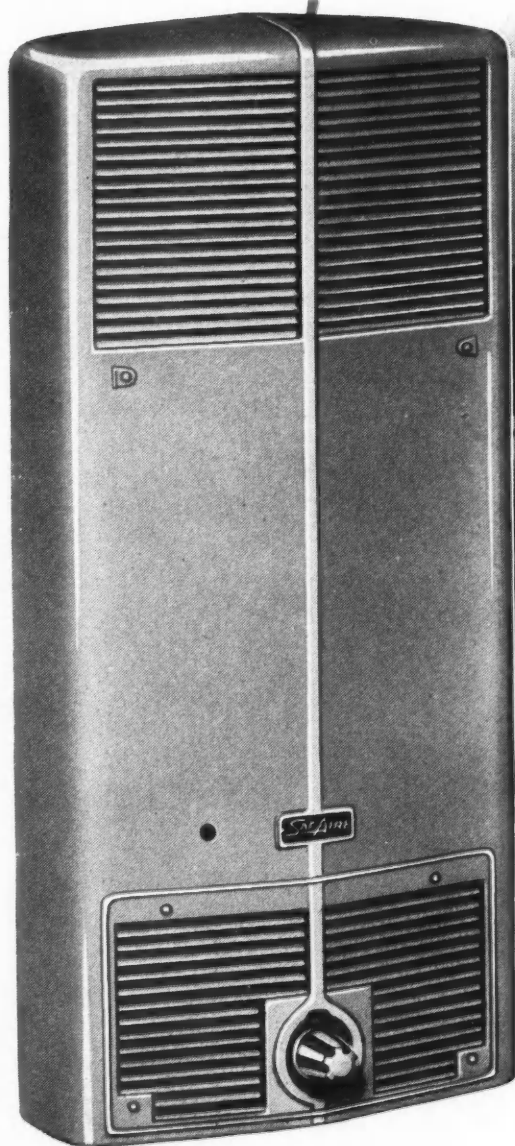
LOS ANGELES  
937 So. Grand Avenue  
Mlchigan 4937

FRESNO  
505 Mason Building  
Fresno 3-8936

# Announcing!

## SAF-AIRE

DUCTLESS, VENTED WALL HEATER THAT  
BURNS NATURAL, MANUFACTURED OR LP-GAS!



**N**OW a revolutionary new space heater for all types of buildings and trailers is in production. Saf-Aire, the Miracle Gas Heater, fits snugly into any outside wall, produces ample heat to warm rooms up to 18 by 12 ft., and vents all fumes outdoors without use of chimney or blower!

Silent as sunlight, Saf-Aire has no moving parts, uses no electricity, and is up to 20 percent more efficient than conventional gas heating systems. Saf-Aire

draws its air for combustion from outdoors and burns no room air. Because this heater is completely vented, unhealthy and annoying moisture is eliminated. Made entirely of aluminum, Saf-Aire is extremely light, durable and modern looking. Twenty-two gas utility companies and two distributors of LP-Gas have proved it to be fire-proof, explosion-proof and asphyxiation-proof. Send for full details about this amazing new heater today!

### SAF-AIRE MODEL 20

- INPUT APPROXIMATELY 20,000 BTUs PER HOUR
- INSTALLED BETWEEN 16" WALL STUDS
- ROOM PANEL 38½" HIGH, 18" WIDE
- EXTENDS LESS THAN 4" INTO ROOM
- THERMOSTAT CONTROL OPTIONAL
- APPROVED BY A. G. A. LABORATORIES

HEATING RESEARCH CORP., MUNCIE, IND.

Heating Research Corporation  
516 Jefferson • Muncie, Ind.

Gentlemen:

Please send me complete details about Saf-Aire Gas Heaters.

NAME \_\_\_\_\_ FIRM \_\_\_\_\_

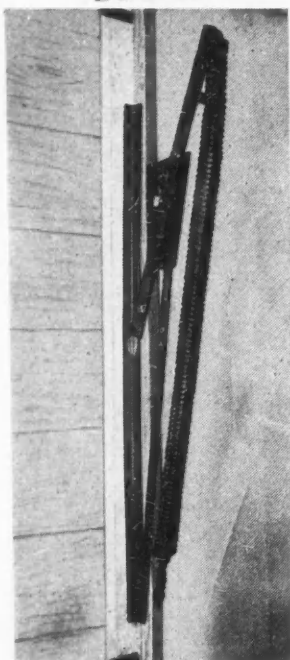
ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

Copr. 1947 Heating Research Corp., Muncie, Ind.



\* **merit specified**



**TAVART**

**OVERHEAD  
GARAGE DOOR  
HARDWARE**

**The Modern Garage  
Door Hardware for  
Every Installation**

**SAVES TIME**

**SAVES SPACE**

**SAVES MONEY**

**IT'S ALL ON  
THE JAMB**

**NO ARMS  
NO POSTS  
NO TRACKS**

\* **merit specified for  
Case Study House No. 16**

**SOLD WHEREVER GOOD  
BUILDING HARDWARE IS SOLD**

**TAVART COMPANY LTD. LOS ANGELES 13**

**"GOODS OF THE WOODS"**

**E.K. WOOD LUMBER CO.**

**LOS ANGELES**

*Branch Offices*

HOLLYWOOD	SIERRA MADRE	UPLAND
PASADENA	TEMPLE CITY	LA VERNE
LONG BEACH	WHITTIER	SAN PEDRO
RIVERSIDE	ONTARIO	INDIO

**OAKLAND**

**SAN FRANCISCO**

#### SAN FRANCISCO NOTES

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point. In the picture of a bull fight in this collection he uses people in the same way, massing them like dead leaves in drifts, suggesting a vast audience with a few flicks, intent on the driving action in the middle of the ring. One cannot imagine him painstakingly painting externals for their own sakes.

The Sachs collection does not do quite so well in the modern field, being content with minor works by some of the great French names; however, it includes a Self Portrait by Gauguin, several Pissaro and Utrillo landscapes, Renoir's portrait of Sisley and some small still lifes, and two early Picasso drawings.

Another show at the Legion which should not be missed is the series of illustrations for Chaucer's Canterbury Tales by Arthur Szyk, a Polish artist who has developed a remarkable style somewhat, but not quite, like that of the early illuminators of manuscripts.

An example of the lengths to which realism can go without divorcing itself entirely from abstract values is Ray Strong's show at the Graves Galleries. His Arizona landscapes are astonishingly free from the superficial picturesqueness of most "desert scenes." His dry river beds are really dry, his mountains impressive, and his storm clouds look like the real thing.

Raymond Puccinelli, showing small sculpture at the City of Paris Galleries, informs his figures with an inner intensity somewhat reminiscent of Barlac. None of them are abstract, and yet abstract values are in them all. Most of these figurines, perhaps the best of them, are inspired by modern dance; there is the stretch and pull, the organic feeling of rhythmic movement in them. They are all very sculptural, especially the bronzes.

Caroline Martin shows oils, mostly landscapes or still lifes, in brilliant, stained glass colors gay in spite of a rather somber key because of their free and rather playful execution. Zourab Tchkotoua's paintings appear to be variations on a theme, either landscapes with purple blue skies, blue green trees, red, orange, yellow and white houses or solid flower forms in vases, in the same color combinations.

—DOROTHY PUCCINELLI CRAVATH.

#### PRODUCT NOTES

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light is determined in tests. A brad is then attached to the base so that it can be inserted in the machine only at that angle. The projector will take silent as well as sound films and has a microphone attachment for narration through the speaker.

**RADIOS:** Living room set is a Packard-Bell PhonOcord Model 1063, a modern cabinet of blonde mahogany. It is a combination radio, phonograph and home recorder. The unusual feature of this combination is its high reproduction fidelity, by means of a special circuit. This exclusive Packard-Bell circuit makes home recording fully automatic, enabling records to be made without the usual risks of needle jumping, blasting or fading. This feature is called Universal Matched Volume Fidelity (popular name: UMVF "say oomph"). Packard-Bell table models are used throughout the house and on the roof deck.

**AUTOMATIC TIME-CONTROLLED SPRINKLER VALVES:** The lawn sprinkler system is turned on and off each day by a fully automatic timer device called Absentee Water Control Unit (Fordney Distributing Company). It is essentially a time clock which actuates a solenoid switch. This operates hydraulic valves. The sprinkling time may be set from one minute to one hour to turn on and off at any time during the day or night. This permits watering the lawn late at night, and the watering routine is carried out on schedule when occupants of the house are away. The electric clock, which comes in either 50- or 60-cycle, is self starting—current interruptions stop it only for the usually momentary period that the power is actually off. The equipment is provided with manual as well as automatic controls. Any valve may be turned on regardless of the clock setting by flipping a switch. In the case of excess rain, one or more days of irrigation may be withheld by means of another switch. The system may be installed on existing as well as new sprinkler systems.

**HARDWARE:** Hardware is concealed where ever possible. Exposed knobs and handles are simple and unobtrusive. All hardware as well as weather stripping and a Bendix automatic washing machine were furnished by Acme Hardware Company. The store has developed a service to architects and builders which includes filling any hardware specification even if it requires custom building the pieces.

**KITCHEN FINISH:** Wood finish on both exterior and interior of the house is carried into the kitchen where "Realwood" (Formica



Insulation Company) is used for cabinet doors, counter tops and splash boards. Realwood is a plastic sheet which incorporates a wood veneer, in this case prima vera. Plastic above the wood is clear and the surface appears to be a high polish on the wood itself. However, it is non-absorbent, will not take up stains and on the horizontal surfaces is cigaret proof. It can be washed with soap and water and is chemically inert.

**DISHWASHER:** The Kaiser "jet-propelled" dishwasher, a revolutionary, motorless machine operating on water pressure alone, is installed immediately adjacent to the double sink. This merit specified product is Kaiser's deluxe chassis model DB-1, manufactured by Kaiser Fleetwings, Incorporated, Bristol, Pennsylvania. Complete washing operation and dish basket rotation is accomplished by the action of the scientifically designed jets located in the bottom of the basin. The washing compound is inserted through a convenient dispenser in the top. This model features a water powered hydraulic lift which raises and lowers the dish basket for easy loading and aids the spin dryer action. The washing and drying of service for four is a simple and silent five-minute operation. The machine is also styled and available in standard chassis and deluxe and standard cabinet models.

**WATER SOFTENER:** The Rainier water softener operates with a resinous softening agent called Rain-X. The softener is reported to have an increased grain exchange capacity of 200 to 300 percent. The softener takes up about the same floor space as a water heater and is kept in operation by simple regeneration. In making the specification of the equipment the architect commented: "The modern home requires a water softener in order to make fully effective some of the appliances which have become synonymous with up-to-date living. Automatic dishwashers and washing machines are more efficient and less costly to operate with Rainier softened water. These considerations, added to the convenience of soft water for shampooing and bathing, the economy of reduced soap consumption and the elimination of plumbing repairs due to lime deposits, present an impressive case in favor of a Rainier water softener."

**KITCHEN TOOLS, KNIVES, SPECIAL EQUIPMENT:** The Flint line (Ekco Products Company) of kitchen tools and accessories was specified for the house. Tools used about the stove hang directly over it from a canister shelf. These include narrow spatula, spoon, ladle, fork, masher, wide spatula, pastry server, hamburger turner and cake turner. All pieces are of polished stainless steel. Handles are black heat resistant plastic with smooth finish. Blades of turners and spatulas are tapered to a thin edge and are spring tempered for resiliency at tips. Design of all tools is functional with strong, sanitary joints.

An egg beater in the line has die cast frame and drive wheel, chrome plated over nickel. Beater wings, guard and support rod are stainless steel. Gear teeth are guarded. The same sort of heavy construction with die cast parts is used in a wall-type canopener. Two sets of Flint knives are used, one set of six in a wall "holdster." The knives are made of chrome vanadium cutlery steel with hardwood handles. Blades are hollow ground. Sizes and types run from a three-inch paring knife to a 10-inch beef slicer.

**KITCHEN BOWLS, DISHES, TUMBLERS:** Colored kitchen containers are made of a resilient, flexible plastic called Poly-T (Tupper Plastics, Incorporated). They can even be stepped on without breaking them. They flex easily enough to be pressed into a spout shape for pouring and spring back to original shape when released. The material is non-toxic and tasteless and will not expand, contract or crack. Besides bowls, refrigerator dishes and tumblers, the material is used for coasters, cigaret cases, jiggers, soap boxes and poker chips.

**DINNERWARE:** Dinner service is Castleton China in the Lotus pattern. This softly lustrous, clearly translucent parian body is produced in New Castle, Pennsylvania, by America's youngest fine china house. It is made entirely of American materials.

Castleton China was first produced in May of 1940, about a year after James M. Smith, Sr., and Louis E. Hellmann formed the new organization. Both had been working separately—and unknown to each other—for years to produce fine American china. In 1942 Castleton commissioned 15 contemporary artists, including Milena, Elsie Shaver, Ludwig Bemelmans, Salvatore Dali, Ching Chih Yee and Marcel Vertes, to create designs for reproduction on china. Last year, collaborating with the Museum of Modern Art, the company produced a service completely modern in shape.

**SHOWER DOOR AND ENCLOSURE:** Showers in both bathrooms are marble (Vermont Marble Company), which has been installed by a method called "blind setting" that hides anchors. One-piece wall slabs are held in place with copper wire drilled into the edges of the marble. Floor slabs in both showers are made up of four triangular pieces set on a waterproof membrane and pitched to the center drain. The pieces are joined with non-staining waterproof cement.

The large master bathroom shower has two sides of Napoleon gray marble quarried in Missouri. The other two sides are glass. Stall in the second bathroom is Colorado Yule, a light marble flecked with tan and gold. Marble is more costly than other materials for showers but is easiest to maintain.

Glazing and doors (Custom Built Shower Door Company) are obscure glass set in extrusions of aluminum and chrome alloy. The heavy gauge extrusions have unadorned flat faces which keep the design of the shower uncomplicated and trap no soap and dirt. Mitred corners are machine cut but hand finished for a tight fit. Since corners are extruded instead of cast they add to the strength of the installation.

Doors are attached with full length piano hinges. They are held shut by brass bullet catches with adjustable tension. An anti-drip channel at the bottom of each door carries water running off the glass back into the shower when the door is opened. Glass is set in a cushion of neoprene rubber. All shower door fittings are brass. The frames are polished to a brilliance like chromium plate.

**ELECTRIC BATHROOM HEATERS:** Built-in wall heaters in both bathrooms (Thermador Electrical Manufacturing Company) give almost instantaneous heat and were installed in these rooms to supplement the slower radiant panel system in the ceiling. The heaters project infra-red warmth. The one in the master bathroom is long and slender, blanketing the whole body with heat after a bath.

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merit specified

**PERMALITE**

THE *Electronic* SWITCH LIGHT

*There are good reasons why!*



#### BEAUTY IN THE DAY

Permalite *electronic* Switch Lights are modern, handsome wall plates tastefully designed, durably made of attractive ivory plastic.

#### SAFETY IN THE DARK

There's no "feeling" your way to a Permalite because it automatically provides a soft guiding glow when lights are off!

#### SO MUCH CONVENIENCE —SO LITTLE COST!

A Permalite Switch Light saves stumbling, grumbling, and finger-smudged walls yet costs only 1c per year in current!

Listed by Underwriters' Laboratories

#### REPLACEMENT GUARANTEE:

Lifetime efficiency is assured because the electronic bulb will be replaced when dim for a nominal charge!



**UNIVERSAL MICROPHONE CO.**

Inglewood, Calif.

SEE PERMALITES IN THE NEW CASE STUDY HOME NUMBER SIXTEEN

**PRODUCT NOTES**

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**COSMETICS:** Twenty bottles and jars of creams, oils and cosmetics by Sara Cooley were selected for the house. Three of the items—texture cream, Avovita night cream and Avocado night oil—have an avocado base. Diversion of avocados from salads to flagging tissue was begun industrially in 1927 by Sara Cooley, who discovered that Central Americans who cared had been rubbing their faces with the fruit for some 400 years. Along with the three treatment items are cleansing cream, beauty clay, a hand beautifyer that isn't sticky, foot, ankle and leg lotion, makeup base and general cosmetics and makeup.

**LIGHTING:** General illumination of the house is by panels of light in ceilings, walls and light shelves. This is made effective by use of fluorescent lamps (Westinghouse Electric Corporation). The tubes are placed behind frosted glass panels. Low surface brightness minimizes glare and hot spots on the glass. The light is almost completely diffused over the whole surface. Illumination in the kitchen is direct from three Circline lamps, each a fluorescent tube shaped into a ring.

High lumen output per watt of the fluorescent lamps combined with low radiant heat generated per light unit, results in cool light. The amount of heat radiated down from a fluorescent lamp upon a person or object below a fixture will generally be less than a fourth that from an incandescent lamp producing the same footcandles. Close in color to natural light, it gives a fresh appearance to the rooms.

**ORNAMENTAL LAMPS:** Two ornamental lamps in the living room are made of hardwood with hand-painted tile insets and tall beige-colored shades. They were made by Jay Associates, three designers and craftsmen who have been turning out lamps and tables with tile insets for less than a year. Tiles are painted with underglaze, a mineral color in powder form. It is applied to tile which has been fired once and has a hard, rough surface. Hardwoods such as mahogany, primavera, maple, birch and rosamerrada are used for bases. A table at the house has a complete painting over a series of tiles. This requires precision similar to the technique of Oriental craftsmen.

**MERIT SPECIFIED**

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Bedspreads—Harmill Fabrics, 862½ W. Third Street, Los Angeles.

Can Opener—Swing-A-Way Steel Products, 1439 Merchandise Mart, Chicago, Illinois.

Carpet Sweeper—Bissell Carpet Sweeper Company, Grand Rapids, Michigan.

Circuit Breaker—Square D Company, 1320 East Sixteenth Street, Los Angeles, California.

Carpet Installation—Jewell Carpet Company, 4220 Verdant Street, Los Angeles.

Casement Windows—The Casement Hardware Company, 443 South San Pedro Street, Los Angeles.

Cement—Mutual Building Materials Company, 9274 Santa Monica Boulevard, Beverly Hills, California.

Cement Stain—Harry H. Rohloff and Company, 918 North Western Avenue, Los Angeles.

Clothes Dryer—Hamilton Manufacturing Company, 416 West Eighth Street, Los Angeles.

China—Castleton China, Incorporated, 212 Fifth Avenue, New York City.

Cooking Utensils—Wagner Manufacturing Company, 2157 Sacramento Street, Los Angeles.

Couch Throw—(Three Weavers) Wamsutta Mills, 719 South Los Angeles Street, Los Angeles.

Ceramic Ash Trays—Wilmer James, 3121 West Jefferson Boulevard, Los Angeles.

Cooking Utensils—(Mirro) Aluminum Goods Manufacturing Company, Washington Street, Manitowoc, Wisconsin.

Door Chime—Nu Tone, Incorporated (Timechime), Merchandise Mart, Chicago, Illinois.

Drapery Hardware—Kirsch Company, 812 Maple Avenue, Los Angeles 14, California.

Drugs and Accessories—United-Rexall Drug Company, Los Angeles.

Dusters and Mops—Howard Dustless-Duster Company, 493 C Street, Boston, Massachusetts.

Drapes—Western Fiberglas Supply, Limited, 937 South Grand Avenue, Los Angeles.

Dishwasher—Kaiser Fleetwings, Incorporated, 1101 South Figueroa Street, Los Angeles.

Decorative Lamps—Jay Associates, 1302 North Mission Road, Los Angeles.

Dish Clothes—Morgon Cotton Mills, Laurel Hill, North Dakota.

## MODERN LOAN PLAN

### TAILOR MADE LOANS FOR MODERN HOMES

**YES**—WE MADE THE MODERN LOAN ON CASE STUDY HOUSE #16  
WE LIKE THE NEW POST WAR HOMES

### IF YOU PLAN TO BUILD A HOME CONSULT US FIRST

PROMPT SERVICE • NO BONUS • LONG TERM • LOW INTEREST  
JUST LIKE PAYING RENT

## FIRST FEDERAL SAVINGS & LOAN ASSOCIATION OF BEVERLY HILLS

GEORGE W. DAVIS  
EXECUTIVE VICE-PRESIDENT

9501 SANTA MONICA BOULEVARD  
CRestview 12194

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**MUSIC**

continued from page 13

is heard separately as a fragment. It is a pathetic generalization like the death of Dido in Purcell's opera or the *Liebestod* and as such self-sufficient.

Other operas come and go. Some of them, Busoni's expressionistic religio-musical testament *Dr. Faustus*, the two operas of Delius which have no arias but move in a subdued prosody of musical speech, Berlioz's epic pair, *The Trojans at Carthage*, one would like to have heard and seen. The operatic tradition has also affected non-stage music in such beautiful curiosities as Berlioz's *Romeo and Juliet Symphony*, Liszt's *A Faust Symphony*, in every way a better dramatic characterization than Gounod's, and Schoenberg's dramatic song-cycle *Gurrelieder*. The future of opera is dark. It has ceased to be a popular art, requiring new annual contributions from a body of composers; it has become traditional and, in a vulgar way conditioned on every side by moneyed ostentation, almost ritualistic. Operas as bad as Damrosch's *Man Without A Country*, as opportunistic as the works of Deems Taylor, who is nonetheless at his best in writing for the stage, as slight as Menotti's *Old Maid and the Thief*, as portentous as Britten's new *Peter Grimes*, sometimes slip within the sacred portals and reach the stage for a brief period. Small operas with limited cast and soloistic chamber orchestra, like Benjamin Britten's *The Rape of Lucrece*, may be able to surmount the financial handicap and go on tour or run on Broadway in competition with the musicals. But whether opera will ever again reach Handel's art of characterization by slight deviations within the conventions of the aria, or Mozart's or Verdi's art of whole drama vitally integrated with its music, time is not likely to tell us. Opera as a living creative art, like the theater itself, is in bad shape nowadays.—PETER YATES.

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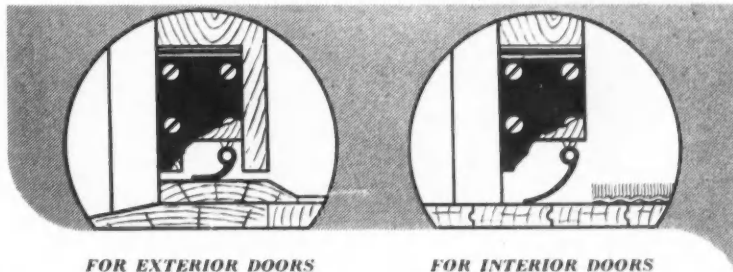
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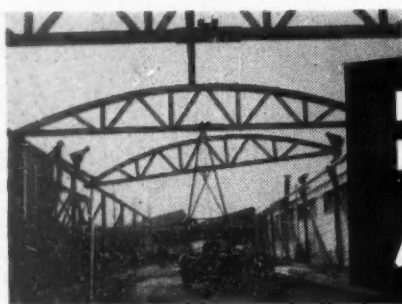
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### ARCHITECTURE TODAY continued from page 25

World, the age of Antiquity—though it was based on physical slavery, though wars of conquest and internal strife were recognized as unavoidable accessories, toil and tribulations as man's own province. The Medieval World, the Christain era—though it rested upon mental bondage, though religious wars and feudal conflicts were accepted visitations, toil and irritations man's earthly lot—both cherished order as the greatest good, as life's most estimable treasure—abhorred disorder as the greatest evil, as life's most damnable disaster.

Order was their constructive purpose, the element of concord and constancy—of general rules, common concepts and individual opinions—of material methods and mental standard—the signal of human fulfilment.

Disorder was their destructive chance, the element of discord and variance—of general anarchy, common suspense and individual confusion—of unmethodical practice and indiscriminate thoughts—the signal of human failure.

Both worlds united in themselves by their absolute conviction that in mind and acts they had left nothing undone which destiny expected, devotion urged, and dexterity permitted them to do.

Both certain that the general conditions of the region on which they centered, the historic constellations of the time in which they happened, the characteristics of the people which caused their existence were the fundamental basis of their civilizations—the natural roots from which sprung up their faith and their ideals, their manners and distinctions, their artistic concepts and procedure; from which emerged the stature, form and color of their finest flowers; grew the life that was their own, unchangeable and incomparable, a decisive part of the whole life, the whole time, the whole act of man.

Because they succeeded in bringing a new idea to a disillusioned world which gave it birth and which it addressed, they were genuine products, true children of man's imagination.

Because their new idea succeeded in bringing order to a disordered world, a new design which man was willing to accept as a guide to action, as a general rule and personal code, they were historically justified and biologically necessary—fruit as well as seed, end and beginning—the close of an era that had outrun its cycle and, at the same time, the start of a new era that pressed on to run its round. It is this juncture, this same concurrence of events to which the circuit of man's life, the compass of his time, *our* turn has now returned.

Certainly, Temples and Cathedrals, Castles and Fortresses, have lost their omnipotence—though Democracy, so far, has tried in vain to express its idea in symbolic structures.

Our Capitols have borrowed name and style from the totalitarian regime in ancient Rome, the central seat of the Roman Empire.

Free citizens of the blue Pacific erected their Museum as a puny replica of another totalitarian symbol—Napoleon's Legion d'Honneur—or, embellished their Civic Center with the frigid splendour, the inhuman proportions of the much too much repeated columns of the Renaissance.

Rome fell, its Renaissance has gone—but man remained.

Thus, Democracy—the rule of man—must find a new language, new general notions, specific terms, and visual expressions—to raise man to his new status in this new world which is upon us, and which atomic energy in our service will finally prove to be hero.

Creative periods, however, have always taken their own time as most important, their own time's conditions as the stimulus to original structures, their own structural methods evoking original architectural concepts.

Creative periods have never looked back to the past—even to their own,—have created their buildings in anticipation of things to come, knowing that the future is the magnet that attracts the present.

We architects of today—long aware of the profound changes around us,—believe, honestly and passionately, that we have been called to initiate this new era, when Nature—as ever—will set the scene but *man* will be the principal actor.

Thus, we reject the cyclopien massiveness that renders our official buildings and skyscraping offices a fitting scenery for burial processions, when life is exhilarating, young, and challenging like a new-born animal.

As Democracy's true sons, we reject the majestic building as much as

the gigantic, because we know that kings belong to fairy tales and giants to the mammoth age in frozen grounds.

*We believe in the scale of man*, in the natural scale of our human physical and mental abilities—and leave the super-human to the future when man again will bring forth a new credo, a new variation of man's eternal strife beyond himself.

As artists we follow devotedly Art's principle as the ever-renewed attempt of man to transform the diversity of our world into the unity of the cosmos.

Unity, because everything alive receives its life-impulse from one central energy—the source which the unknowing ancient world called the Gods, or the One and only One—the Medieval world: the Holy Trinity, and which no scientific theory—neither the Doctrine of Materialism, nor the Theory of Evolution, nor the 19th Century's optimistic belief in man's "automatic progress"—was yet able to find a name for.

That unending and incontestable organism which Nature—the world not made by man—expounds in each and every of her utterances. That indestructible organic structure of which man is but a particle.

We call this unity "organic" because in Nature nothing is accidental, nothing artificial—all its organs, each member of her kingdom vital to each other: the stars, the planets, and the sun; rain and sunshine; life and death; the blade of grass and the giant tree, ant and elephant, mice and men.

Everything complete in itself, perfect in its kind. In accordance with that great vision of the first chapter of the first Book of Moses—the chapter of the World's creation; visualized and written by the ancient pastoral world when knowledge and science was non-existent, but man's eyes were *beholding* the world, man's heart *feeling* the world's pulse.

And the Lord *saw*—not thought—that it was good. And only after the seventh day—when *all* the work was done and no detail left to chance—He saw that it was very good.

Man, wherever he lived, believed that he was godlike or, at least, that he could attain that blessed state.

And, indeed, he called his own work—when it was complete in itself and in its kind—his creation.

Nowhere more visible, nowhere more justified than in the realm of art:

The lullaby and the folksong—the ballad and the epos—the legend and the drama;

The Gregorian chant, Bach's Mass in B Minor, Beethoven's Great Fugue, and Stravinsky's Les Noces;

The charioteer of Delphi, Michelangelo's Sistine, the Portal statues of Chartres and Henry Moore's Madonna and Child;

The Parthenon, 500 B.C., Amiens Cathedral, 1300 A.D., and the Galerie des Machines of the Paris Exhibition of 1889.

Man made symbols of his great visions, man made abstractions of Nature's unknown forces: the Swastika and the Star of David; the Cross and the Crescent. He created these symbols whenever great and cataclysmic events forced him to change his physical and mental habitat. To orient himself, to feel secure, to center his work and being on an all-embracing human concept, without which life deteriorates and men destroy each other.—

Believing that man has entered another period of historic significance, we architects of today try to approach it with creative determination and historic responsibility.

Often, too often, with the help of our conscious brain only—expecting that reason and calculation alone could extract the knowledge of the new secret around us.

Then, our buildings—simple as they may be—are incomplete; their language is harsh, cacophonous in sound, their meaning inconceivable.

But, when the cosmic spark coincides with the moment of our conception, our buildings—however abstract and unusual—are conceivable to everybody; they shine and sing like the "Song of the Sun" of Saint Francis, our city's protector. Forerunners of a new general vista, a new common conception, when man again will have reached the height of his age, equalled the prime achievements of the past, will have found his own symbols, established his own reliable code.

Shall we chide the new-born for his being inarticulate, shall we not go on building because our new buildings are still in their infancy? Fortunately, mortal man cannot wait, must satisfy his needs—man must act!

Action, however, means to do things here and now—to build not only to satisfy the moment but rather to hook our moment to the future, to build as if we were eternal.



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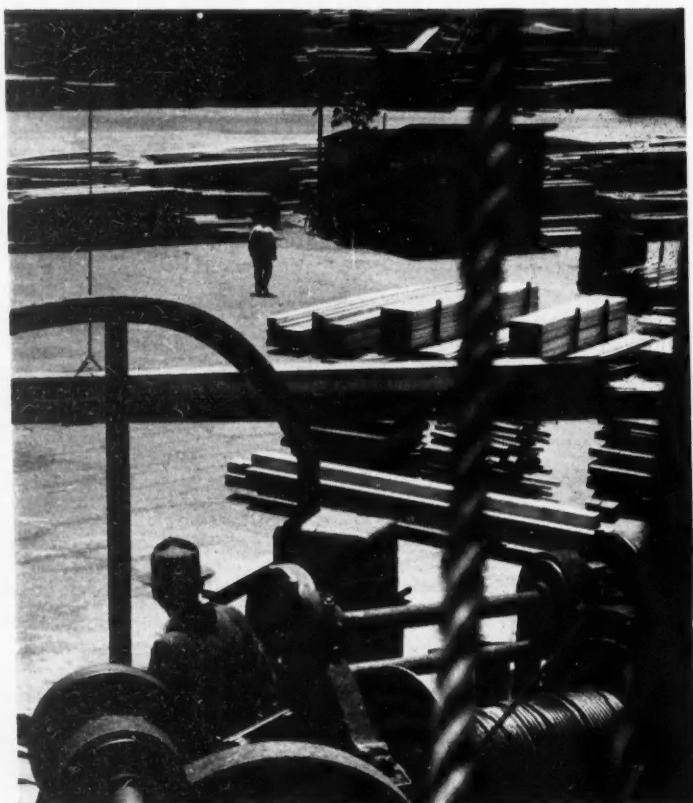
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## DETENTION HOME

continued from page 28

glassed-in office is the focal point in the planning of any single unit. It should command a view of the entire interior of the unit as well as the outside activity space. Toilet rooms can be glazed to permit constant observation; all sleeping rooms may have glazed panels in their doors. Blind corners either in the home or in the playgrounds are to be avoided since a single worker must be able to see all of his group at a glance. By the same reasoning straight passageways make supervision easier.

The Juvenile Court law of California requires that a detention home, so far as possible, must provide a home-like atmosphere. This is consistent with the best thinking of the most capable people in the field of detention. Bare concrete cells, bars and the usual jail-like atmosphere are felt to be injurious to the attitude of the children. The use of colors, textured materials, soft illumination and good landscaping does not conflict with security requirements. Open, flexible planning does much to dispel the "institution" effect and gives a sense of clean, sunny space.

Every detail and material in each home merits careful consideration from the standpoint of maintenance and durability. Hardware, lighting and plumbing fixtures should be as indestructible and foolproof as the market affords.

The drawings show two of the smaller homes developed to illustrate the principles outlined in the Rosenberg Study. The Family Home is planned to care for a peak load of 20 boys and girls presided over by a full time foster mother and foster father. This is planned in such a way that when expansion occurs a unit for 20 more may be added. The Unit-Family Home shows this arrangement. In most counties the older boys who would remain in one wing of the original home.

## MERIT SPECIFIED

continued from page 45

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Hobby Tool Set—The AP Parts Corporation (King Kut), AP Building, Toledo, Ohio.  
Household Papers—Kalamazoo Vegetable Parchment Company, Kalamazoo 99, Michigan.  
Hardware—Acme Hardware Company, 150 South La Brea Avenue, Los Angeles (Schlage locks, Amerok cabinet hardware).  
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Ironing Table—Geuder, Paeschke & Frey Company (Met-L-Top), 324 North Fifteenth Street, Milwaukee, Wisconsin.  
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Lawnmower—United Airco, 3963 Allin Street, Long Beach, California.  
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Kitchen Tools—Edlund Company, 819 Santee Street, Los Angeles, California.  
Kleenex—International Cellucotton Products Co., 919 No. Michigan Avenue, Chicago 11, Illinois.  
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Kitchen Sink—American Radiator & Standard Sanitary Corporation, 1151 South Broadway, Los Angeles.  
Luminous Switch Plates—(Permalite) Universal Microphone Company, 422 Warren Lane, Inglewood, California.  
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Laundry Hamper—Pearl-Wick Corporation, 27-57 First Street, Long Island City 2, New York.

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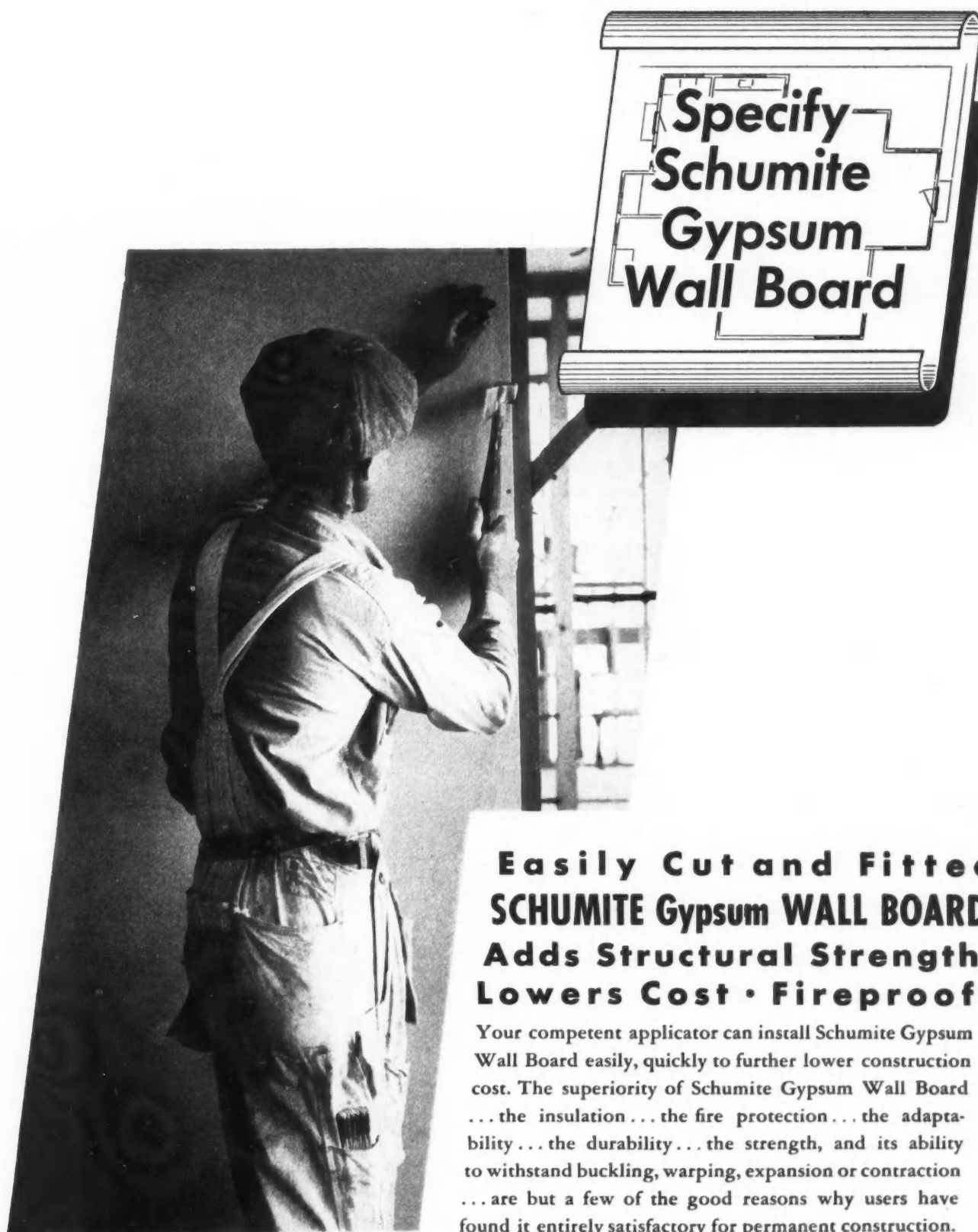
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continued from page 48

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